VAN HAM

ASIAN ART
7.12.2017

亚洲古董珍玩
2017年12月7日

Auktionstermine
Herbst 2017

Europäisches Kunstgewerbe 16. November 2017
Schmuck und Uhren 17. November 2017
Alte Kunst 17. November 2017
Vorbesichtigung: 10. – 14. November 2017

Modern 29. November 2017
Post War 29. November 2017
Contemporary 29. November 2017
Vorbesichtigung: 24. – 27. November 2017

Rheingold 6. Dezember 2017
Discoveries 6. Dezember 2017
Vorbesichtigung: 2. – 4. Dezember 2017

Asiatische Kunst 7. Dezember 2017
Vorbesichtigung: 2. – 6. Dezember 2017

Auktionstermine
Frühjahr 2018

Dekorative Kunst 31. Jan. + 1. Feb. 2018
Vorbesichtigung: 27. – 29. Januar 2018

Europäisches Kunstgewerbe 16. Mai 2018
Schmuck und Uhren 17. Mai 2018
Alte Kunst 18. Mai 2018
Vorbesichtigung: 11. – 14. Mai 2018

Modern 30. Mai 2018
Post War 30. Mai 2018
Contemporary 30. Mai 2018
Vorbesichtigung: 25. – 28. Mai 2018

Discoveries 6. Juni 2018
Vorbesichtigung: 1. – 5. Juni 2018

Asiatische Kunst 7. Juni 2018
Vorbesichtigung: 1. – 5. Juni 2018

Einlieferungen von Sammlungen, Nachlässen und Einzelstücken sind bis zwei Monate vor den Auktionen möglich.

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Abbildung Titel:
Nr. Nr. 2242 NETSUKE: SITTING KIRIN
Japan | Edo period. 18th c. Kyôto

Abbildung Rückseite:
Nr. 2000 IMPORTANT FEMALE BODHISATTVA
China | Ming dynasty

Asian Art
Asiatische Kunst
7.12.2017

Preview
Vorbesichtigung
2.– 6.12.2017

亚洲古董珍玩
第406屆拍卖会
2017年12月7日

預展時間
2017年12月2日-6日

Unsere Experten
Our Specialists

Christoph Bouillon
Katalogredaktion
Tel. +49 (221) 925862-32
ch.bouillon@van-ham.com

Natalie Alfers
Tel. +49 (221) 925862-85
n.alfers@van-ham.com

Walter Bruno Brix
Tel. +49 (221) 925862-28
w.brix@van-ham.com

Iris Hekeler
Tel. +49 (221) 925862-21
i.hekeler@van-ham.com

Hua Yan
Tel. +49 (221) 925862-80
h.yan@van-ham.com

Di Xing
Chinesische Katalogtexte
Tel. +49 (221) 925862-85
asiatischekunst@van-ham.com

Eva Seidel
Tel. +49 (221) 925862-85
asiatischekunst@van-ham.com

Trudel Klefisch
Netsuke aus einer
italienischen Privatsammlung
Tel. +49 (221) 925862-21
asiatischekunst@van-ham.com

Auktionatoren
Markus Eisenbeis, öffentl. best.
und vereidigter Kunstversteigerer
Reinhard Singer, öffentl. best.
und vereidigter Kunstversteigerer

Unser Service
Our Service

Katalogbestellungen
Nicole Burkhard
Tel. +49 (221) 925862-13
katalog@van-ham.com

Schriftliche / Telefonische Gebote
Anja Bongartz
Tel. +49 (221) 925862-17
gebote@van-ham.com

Versand
Anja Bongartz
Tel. +49 (221) 925862-17
versand@van-ham.com

Warenausgabe
Tobias May
Tel. +49 (221) 925862-23
logistik@van-ham.com

Buchhaltung
Birgit Uttendörfer
Tel. +49 (221) 925862-58
buchhaltung@van-ham.com

Sekretariat
Nicole Burkhard
Tel. +49 (221) 925862-13
info@van-ham.com

Rechnungen
Olga Patriki
Tel. +49 (221) 925862-15
rechnungen@van-ham.com

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Business hours after the sale

Montag bis Freitag	10 bis 17 Uhr
Samstag	10 bis 13 Uhr

Adresse
address
Van Ham Kunstauktionen
Hitzelerstraße 2
50968 Köln
Tel.: +49 (221) 925862-0
Fax: +49 (221) 925862-4
info@van-ham.com
www.van-ham.com

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LIVE AUKTION

Auktion
Sale

Donnerstag, 7. Dezember 2017
ab 10.00 Uhr

Sammlung Graf-Pfaff	2000–2015
China	2016–2085
Buddhistische Kunst	2086–2134
Sammlung Rosen	2135–2171
Südostasien	2172–2195
Japan	2196–2241

ab 14.00 Uhr

Netsuke & Inro	2242–2433
Sammlung Braunbehrens	2434–2442
Asiatische Kunst, Part II	2443–2645

Vorbesichtigung
Preview

2. bis 6. Dezember 2017

Samstag	10 bis 16 Uhr
Sonntag	11 bis 16 Uhr
Montag	10 bis 18 Uhr
Dienstag	10 bis 18 Uhr
Mittwoch	10 bis 18 Uhr

拍賣流程：
2017年12月7日週四
上午10點開始

圖錄第一部分	
蔡彩麗 和 奧斯卡 格拉夫-法夫	
Cäcilie &	
Oscar Graf-Pfaff 收藏	2000–2015號
中國藝術品	2016–2085號
佛教藝術	2086–2134號
迪特里夫 柔曾	
Detlef Rosen 收藏	2135–2171號
東南亞藝術	2172–2195號
日本藝術品	2196–2241號
下午2點開始	
根附 和 印籠	2242–2433號
漢斯 馮 布勞恩貝倫斯 教授	
Braunbehrens 收藏	2434–2442號
圖錄第二部分	2443–2645號

預展時間：
2017年12月2日-6日

12月2日	10–16點
12月3日	11–16點
12月4日-6日	10–18點

拍賣會後營業時間：

週一至週五	10–17點
週六	10–13點

德國科隆 VAN HAM（範·漢姆）
藝術拍賣公司
Hitzeler Str. 2, Cologne, Germany
電話：+49 (221) 925862-0
傳真：+49 (221) 925862-4
郵箱：info@van-ham.com
網址：www.van-ham.com

Our Specialists
Unsere Experten

v.r.n.l.
Christoph Bouillon
Hua Yan
Natalie Alfers
Walter Bruno Brix
Iris Hekeler

Asian Art, Part I

The Cäcilie and Oscar Graf-Pfaff Collection

Alongside painting, Oscar Graf (1873 – 1958) also mastered various techniques of etching and lithography. Especially regarding the difficult art of aquatint he performed outstandingly. In 1904, he participated in the first exhibition organised by the Deutscher Künstlerbund (German Artists Association). He was named ‚Royal Professor' by the House of Wittelsbach. For his art print 'Pietà' he was awarded the Golden Medal and later the Goethe Medal.
In 1902, he married well-known artist Cäcilie Bader-Pfaff (1868 – 1939), who then changed her name to Graf-Pfaff. She was an equally renowned painter, who distinguished herself as graphic artist and illustrator. During her studies at Akademie der bildenden Künste she met Japanese artist Harada Naojirô (1863 – 1899). He thought her the techniques of Japanese ink painting. She would collect Japanese and East Asian art ever since and could also interest Oscar Graf in it. Writer Mori Ôgai (1862 – 1922) also ranked among their acquaintances.
Owing to their extensive network of important collectors and art dealers, the artist couple could organise an impressive exhibition titled ‚Japan und Ostasien in der Kunst' (Japan and East Asia in the Arts) in 1909 in Munich. The elegant poster designed by

Neben seiner Malerei beherrschte Oscar Graf (1873 – 1958) meisterhaft verschiedene Techniken der Radierung und Lithographie. Besonders in der schwierigen Kunst der Aquatinta leistete er Hervorragendes. 1904 nahm er an der ersten, vom Deutschen Künstlerbund organisierten Ausstellung teil. Vom Hause Wittelsbach wurde er zum ‚Königlichen Professor' ernannt. Für sein Kunstblatt ‚Pietà' erhielt er die goldene Medaille und später die Goethemedaille. 1902 heiratete er die bekannte Künstlerin Cäcilie Bader-Pfaff (1868 – 1939), die sich danach Graf-Pfaff nannte. Sie war eine ebenso bekannte Malerin, die sich als Grafikerin und Illustratorin auszeichnete. Während ihres Studiums an der Akademie der bildenden Künste lernte sie den Japaner Harada Naojirô (1863 – 1899) kennen. Von diesem lernte Cäcilie Graf-Pfaff die Technik der japanischen Tuschmalerei. Seitdem sammelte sie japanische und ostasiatische Kunst und konnte auch Oscar Graf dafür interessieren. Zu dem Bekanntenkreis der beiden gehörte auch der Schriftsteller Mori Ôgai (1862 – 1922).
Aufgrund ihrer weitreichenden Kontakte zu wichtigen Sammlern und Kunsthändlern gelang es dem Künstlerpaar 1909 eine beeindruckende Ausstellung mit dem Titel ‚Japan und Ostasien in der Kunst' in München zu organisieren.

Oscar Graf (1873–1958)

Cäcilie Graf-Pfaff (1868–1939)

Oscar Graf uses a Japanese woodcut. Covering 18 halls at the exhibition park at Theresienhöhe, the exhibition impressed and inspired many artists. Largely written by Cäcilie Graf-Pfaff, the informative catalogue displays her tremendous interest in Japanese art. In 1925, she and Oscar Graf published the now widely appreciated ‚Japanisches Gespensterbuch' (Japanese Ghost Book), which was issued as a facsimile reprint in 2010.

In their private apartments the couple lived amid a collection of selected artworks from East Asia. Photographs clearly convey the pleasure derived from being surrounded by East Asian art. The collection of masks in the photographs perfectly fits into this picture. From this very collection three women's masks are listed in the auction (cat. no. 2008). As well as a collection of miniature masks based on historical models (cat. no. 2007). Highly important is the large Chinese Buddhist sculpture (cat. no. 2000). As photographs show, it was likewise in the apartment. This was also where the Chinese scroll painting (cat. no. 2001) was hung, which is attributed to famous Ming dynasty painter Cui Zizhong (1574–1644). From the same private collection are a tea bowl (chawan) of Oribe stoneware, a tea caddy for powdered tea (chaire) of Bizen ceramic and various objects made of Japanese lacquer (cat. no. 2009–2015) as well as other objects not listed here.

Walter Bruno Brix

Sources:
-Gerhard Halm: Oscar Graf –
Der Radierer und Maler. Munich 1953.
-Andrea Hirner: Wie sich Japan und Bayern kennen lernten, pp. 15-31. In: Einsichten und Perspektiven – Themenheft 1/14, Munich.

Das elegante, von Oscar Graf entworfene Plakat verwendet einen japanischen Holzschnitt. Die Ausstellung in 18 Sälen des Ausstellungsparks auf der Theresienhöhe beeindruckte und inspirierte viele Künstler. Der informative, größtenteils von Cäcilie Graf-Pfaff verfasste Katalog zeigt ihre intensive Beschäftigung mit der japanischen Kunst. Zusammen mit Oscar Graf gab sie 1925 die heute als hervorragend gerühmte Publikation ‚Japanisches Gespensterbuch' heraus, die 2010 als Faksimile-Nachdruck erschien. In seinen Privaträumen umgab sich das Paar mit einer Sammlung ausgesuchter Kunst aus Ostasien. Fotos vermitteln deutlich die Freude, sich mit ostasiatischer Kunst zu umgeben. In dieses Bild passt auch die Sammlung von Masken, die auf den Fotos zu finden ist. Aus dieser Sammlung sind in der Auktion drei Frauen-Masken (Kat. Nr. 2008) aufgelistet. Zudem eine Sammlung von Miniaturmasken nach historischen Vorbildern (Kat. Nr. 2007). Hochbedeutend ist die große chinesische buddhistische Skulptur (Kat. Nr. 2000). Diese stand ebenfalls in den Wohnräumen, wie Fotos zeigen. Dort hing auch das chinesische Rollbild (Kat Nr. 2001), das dem berühmten Maler der Ming-Dynastie Cui Zizhong (1574–1644) zugeschrieben werden konnte. Ebenfalls aus der privaten Sammlung stammen eine Teeschale (chawan) aus Oribe-Steinzeug, eine Teedose für Pulvertee (chaire) aus Bizen-Keramik und verschiedene Gegenstände aus japanischem Lack (Kat. Nr. 2009–2015) und andere hier nicht aufgezählte Objekte.

Walter Bruno Brix

Text unter Verwendung folgender Quellen:
-Gerhard Halm: Oscar Graf –
Der Radierer und Maler. München 1953.
-Andrea Hirner: Wie sich Japan und Bayern kennen lernten. S. 15-31. In: Einsichten und Perspektiven – Themenheft 1/14, München.

The figure at the collectors home.

2000
IMPRESSIVE FIGUR OF A FEMALE BODHISATTVA.
BEEINDRUCKENDE FIGUR EINES WEIBLICHEN BODHISATTVA.
China. Ming dynasty (1368-1644) or earlier.

Wood with residue of lacquer and the reinforcement fabric. Standing lady in somewhat twisted stance, here hands held in front of her chest, maybe offering once an object. The garment shows the elegant style of the Tang dynasty with a wide skirt, which is fastened high over the waist with a long dangling band. Combined with a jacket with wide sleeves, which she has pushed back in folds on her arms. According to the fashion of the period, she is shown as a lady who has put on bit of weight with an oval face and her hair put up in a complicated hairdo.

Obviously the figure was part of a group, as her attitude is focused to somewhat else. Because of the missing attributes, it is not possible to ascribe her exactly. Height 94cm, width 31.5cm, depth 24cm. Condition B. Restored.

Provenance:
-Collection of Oskar Graf 1873-1958 and Cäcilie Graf-Pfaff 1862-1939.
-Rhenish collection by inheritance.

€ 60.000 – 70.000 | $ 70.800 – 82.600

大型令人印象深刻的觀音菩薩木刻立像
明（1368-1644）或者更早期
高94cm/寬31,5cm/深24cm
木刻立像殘有彩漆和修復時加固用織物. 菩薩身體輕轉, 雙手疊交於胸前, 似以前手持貢品. 身着廣袖長裙。
此立像應為群雕像中之一.
經過修復.
來源:
– Oskar Graf 1873-1958 和 Cäcilie Graf-Pfaff 1862-1939 收藏.
– 德國萊茵地區通過遺產繼承的私人收藏.

2001
CUI, ZIZHONG
(1574 – 1644) – attributed.

ELEGANT LADY WITH ATTENDANCE STROLLING IN EARLY SPRING.
ELEGANTE DAME IN BEGLEITUNG BEIM SPAZIERGANG IM FRÜHLING.

China. Late Ming dynasty. Colors and ink on silk. Mounted as hanging scroll. Length 265cm, width 69.5cm, picture size 128 x 49.8cm. In a wide landscape a lady dressed in costly silk robes with a jade pendant at her waist and elaborately made up hair is strolling at a water bank.

She turns to her attendant, who is likely dressed in silk robes and carries a flower basket on her back. Near to a rock arrangement with a railing, which shows that this is rather a garden or park, a slender weeping willow is growing. This tree is compared to the beauty and elegance of ladies. In the foreground some prunus are flowering near rocks.

The painting is accomplished skillfully and with much detail. The ladies are shown with bright faces, delicate hands and slender, stretched bodies. The landscape conveys width and the season is transmitted by detail. Sign.: Qing Yin Cui Zi Zhong Xie – painted by Qingying Cui. Seal: Cui Zi Zhong Yin – Seal of the painter. On the outside of the scroll: Cui Qing Yin Xian Sheng Xie Zhen Ren Wu Zhen Ji - Portrait of a lady by Cui Qingyin. Condition B/C. Restored, traces of use according to age, darkened, blemished and folded.

Provenance:
-Collection Oskar Graf 1873-1958 and Cäcilie Graf-Pfaff 1862-1939.
-Rhenish private collection by inheritance.

€ 3.000 – 5.000 | $ 3.540 – 5.900

仕女春遊圖
崔子中款（1574 - 1644）
明晚期
長265cm/寬69,5cm/畫面128x49,8cm
絹本設色 掛軸.
款識：［青吶 崔子中寫］
鈐印：［崔子中印］
有修復, 年代久遠色變, 有破損, 折痕.
來源：
– Oskar Graf 1873-1958 和
Cäcilie Graf-Pfaff 1862-1939 收藏.
–德國萊茵地區通過遺產繼承的私人收藏

2002

2002
LOTOS LEAF WITH SHADAKSHARI LOKESHVARA.
LOTOSBLATT MIT SHADAKSHARI LOKESHVARA.
Sino-Tibetan. 16th/17th c.

Copper bronze in repoussé with residue of gilding. Sitting in padmasana on a lotus throne. The two central hands in front of his chest in anjali mudra, the other two raised. The right holding prayer beads, the left the stem of a now lost lotus flower.

The aureole of large figures of high quality was surrounded by such figurative lotus leaves. Height 16.5cm, width 7.2cm, depth 4cm. Condition A/B.

€ 2.000 – 3.000 | $ 2.360 – 3.540

銅蓮葉四臂六音節觀音像
漢藏式16/17世紀
高16,5cm/寬7,2cm/深4cm
青銅雕模, 殘留鎏金. 跏趺坐于蓮花寶座. 雙手合十于胸前, 另外兩手高舉光環. 大型佛像高貴光環是由此種觀音蓮葉像組成.
來源:
– Oskar Graf 1873-1958 和
Cäcilie Graf-Pfaff 1862-1939 收藏.
–德國萊茵地區通過遺產繼承的私人收藏.

2003
CENSER WITH LION HANDLES.
WEIHRAUCHBRENNER MIT LÖWENHENKELN.
China. 17th/18th c.

Bronze with a shiny patina and residue of gilding. Underneath a six-partite mark: Da Ming Xuande nian zhi, but later. Height 8.5cm, Ø 12.5cm. Condition B. Smaller dents.

€ 2.200 – 2.500 | $ 2.596 – 2.950

獅首雙耳銅香爐
中國 17/18世紀 高8,5cm/直徑12,5cm
銅器淺色泛金包漿, 殘留鎏金.
六字底款: [大明宣德年制]. 但是更晚.
有小的撞擊痕
來源:
– Oskar Graf 1873-1958 和
Cäcilie Graf-Pfaff 1862-1939 收藏.
–德國萊茵地區通過遺產繼承的私人收藏.

2003

The Cäcilie & Oscar Graf-Pfaff Collection

2004
ATTENDANT BOY HOLDING A BOX.
BEGLEITFIGUR, EINEN KASTEN HALTEND.
Japan. Edo period. 17th/18th c.

Wood with lacquer. Height 20cm. Condition B. Lacquer flaking.

€ 1.200 – 1.500 | $ 1.416 – 1.770

2005
GUANYIN ON LION.
GUANYIN AUF LÖWE.
China. 18th/19th c.

Boxwood. Height 11.2 cm. Condition B. Chipped. **Supplement:** Miniature face. papier-mâché mass with glass eye. China, 19th/20th c. H.3,8cm. Condition B.

€ 1.100 – 1.500 | $ 1.298 – 1.770

黃楊木觀音駕乘金毛吼雕像
中國18/19世紀 高11,2cm
附 小面形, 近似紙漿材質配玻璃雙目.
中國19/20世紀. 高3,8cm 有撞擊痕.
來源:
– Oskar Graf 1873-1958 和
Cäcilie Graf-Pfaff 1862-1939 收藏.
–德國萊茵地區通過遺產繼承的私人收藏.

2006
SHANCAI, AN ATTENDANT OF GUANYIN.
SHANCAI, EIN BEGLEITER DER GUANYIN.
China. Late Ming Dynasty. 17th c.

Bronze with dark patina. Condition A/B. Left big toe is missing. **Supplement:** Small covered box with lotus scrolls in bas-relief. Bronze with dark patina. China. Condition A/B.

€ 400 – 600 | $ 472 – 708

2005 2004 2006

2007

TEN MINIATURE MASKS OF BUGAKU, GYÔDÔ AND TSUINA.

ZEHN MINIATUR-MASKEN DES BUGAKU, GYÔDÔ UND TSUINA.

Japan. Meiji period (1868-1912).
Ca. 1900.

Wood, carved and painted with pigments. In the Meiji period the masks of the collections in the imperial treasure house Shôsôin and from temples like Hôryû-ji where exhibited the first time to a wider audience. In this period faithful copies were produced, sometimes in miniature format, like these. **Supplement:** Original tomobako box from cedar wood.

Provenance:
-Collection of Oskar Graf 1873-1958 and Cäcilie Graf-Pfaff 1862-1939.
-Rhenish private collection through inheritance.

€ 1.200 – 1.400 | $ 1.416 – 1.652

2008

THREE MASKS FOR THE PORTRAYAL OF YOUNG WOMEN.

DREI MASKEN ZUR DARSTELLUNG JUNGER FRAUEN.

Japan. Edo to Meiji period.

Wood, painted with gofun and pigments.
a) Mask of the type fukai, literally: "Deep Fountain". On the lacquered back in gold lacquer the kao of the Daimyô family Kaga Maeda. Probably 18th century. Height 20.5cm, width 13.3cm. Condition B. Colors somewhat rubbed.
b) Mask in the style of a ko omote. 19th/20th c. Height 21.4cm, width 13.4cm. On the back in red lacquer and ink: 'ko omote'. Condition A/B.
c) Mask in the style of a ko omote for Kagura. On the back an unread seal. Late 19th/early 20th c. Height 21.2 cm, width 13.3 cm. Condition B. Some chips in the color.

We would like to thank Stephen Marvin, author of "Heaven Has a Face; So Does Hell: The Art of the Noh Mask", for the friendly indications. **Supplement:** Protective padding (menate), silk damask, padded, lining with inscription: 'Douji', meaning 'Young Boy', not corresponding to the masks.

Provenance:
-Collection of Oskar Graf 1873-1958 and Cäcilie Graf-Pfaff 1862-1939.
-Rhenish private collection by inheritance.

See photo with masks in the collector's home.

€ 3.000 – 8.000 | $ 3.540 – 9.440

b

a

c

2009
ORIBE CHAWAN AND MIMITSUKI CHAIRE.
ORIBE CHAWAN UND MIMITSUKI CHAIRE.
Japan. 18th/19th c.

Chawan: Oribe stoneware, underglaze painting with iron oxide, glazed transparent and green. Height 5.5cm, 12x10cm Inside the footring owner's mark in ink: Hayashiguchi. Condition C. Glaze flaking. Chaire: Bizen stoneware with wood ash deposit. Height 6.7cm, Ø 6cm. Matching lid from ivory. **Supplement:** Each with a matching silk bag (shifuku).

Provenance:
-Collection of Oskar Graf 1873-1958 and Cäcilie Graf-Pfaff 1862-1939.
-Rhenish collection by inheritance.

€ 1.200 – 1.500 | $ 1.416 – 1.770 | ‡

2010
FLAT BOX IN THE SHAPE OF LOTUS LEAVES AND BUDS.
FLACHE DOSE IN FORM VON LOTOS-BLÄTTERN MIT KNOSPEN.
Japan. Meiji period. Ca. 1900.

Bamboo and wood, carved and stained dark. Lid handle from bone, inside the lid a lotus pod inlaid in bone. Height 6,3cm, Ø 11cm. Underneath a seal which is only partly legible: En or Honoo. Condition A/B.

Provenance:
-Collection of Oskar Graf 1873-1958 and Cäcilie Graf-Pfaff 1862-1939.
-Rhenish collection by inheritance.

€ 400 – 600 | $ 472 – 708

2010

2011
A MODEL OF A PRAYING MANTIS IN NATURAL SIZE.
MODEL GOTTESANBETERIN IN ORIGINALGRÖSSE.
Japan. 19th c.

Japanese alloy. Length 7,4cm. Condition B. Part of the left foot broken. **Supplement:** Menuki in the shape of a crawfish as brooch. Kashira with oni. Kanamono with kiri mon. Different alloys. Japan. Condition A/B-B.

Provenance:
-Collection of Oskar Graf 1873-1958 and Cäcilie Graf-Pfaff 1862-1939.
-Rhenish collection by inheritance.

€ 300 – 400 | $ 354 – 472

2011

2012

2012
SUZURIBAKO WRITING BOX WITH CHRYSANTHEMUMS.
SCHREIBKASTEN SUZURIBAKO MIT CHRYSANTHEMEN.
Japan. Meiji period (1868-1912).

Wood with gold and silver lacquer in hiramaki-e. Inside flowering prunus and young pines on nashiji ground. Bronze water dropper with gilding. Height 4.5cm, 24 x 22cm. Condition B. Cover with dents. Suzuri missing.

Provenance:
-Collection of Oskar Graf 1873-1958 and Cäcilie Graf-Pfaff 1862-1939.
-Rhenish collection by inheritance.

€ 900 – 1.200 | $ 1.062 – 1.416

2013
FIVE LACQUER BOXES.
FÜNF LACKDOSEN.
Japan. Edo to Meiji period.

Wood with gold, silver and black lacquer in taka- and hiramaki-e, partly with gold foil. Kobako with mon and two copper cord eyelets. Height 7cm, 8 x 8cm. Small jûbako height 3.1cm, 3.5 x 3.5cm. Round jûbako height 7.3cm, Ø 5.5cm. Chaire height 6.7cm, Ø 7cm, lid with old staple repair, fitting shifuku. Round kobako height 5.5cm, Ø 9.5cm. Condition A/B.

Provenance:
-Collection of Oskar Graf 1873-1958 and Cäcilie Graf-Pfaff 1862-1939.
-Rhenish collection by inheritance.

€ 900 – 1.100 | $ 1.062 – 1.298

2013

2014
RAKAN.
RAKAN.
Japan. 18th/19th c.

Wood with dark lacquer and a few patterns in gold lacquer. Height 32cm. Condition B. Left foot missing toes. Repairs.

Provenance:
-Collection of Oskar Count 1873-1958 and Cäcilie Graf-Pfaff 1862-1939.
-Rhenish collection by inheritance.

€ 700 – 900 | $ 826 – 1.062

2014

2015

2015
KÔRO CENSER WITH TAOTIE MASKS.
KÔRO WEIHRAUCHBRENNER MIT TAOTIE-MASKEN.
Japan. 17th/18th c.

Iron with dark patina and lighter colored inlays, maybe from silver. Height 16.5cm, Ø 15cm. Condition A/B.

Provenance:
-Collection of Oskar Graf 1873-1958 and Cäcilie Graf-Pfaff 1862-1939.
-Rhenish collection by inheritance.

€ 3.000 – 5.000 | $ 3.540 – 5.900

China

2016
PAIR OF ELEGANT TABLE SCREENS.
PAAR ELEGANTE TISCHSTELLSCHIRME.
China. Qing dynasty. 18th/19th. c.

Thin, polished panels of light green jade. Painted with gold and silver lacquer, detail in ink. The panels decorated each on one side with two ladies in a landscape garden with palace and water. The back of each panel with two songbirds in flowering peonies between Taihu stones.

Panels each set into a stand, carved in openwork from wood with archaizing lattice and large vases on both sides. Height 31.3cm, width 18.6cm, depth 12cm. Size of each panel: 20.7 x 16.4cm.

Condition A/B. One of the stands a bit damaged.

Provenance:
-Private collection Southern Germany. From an ancestor who was in honorary diplomatic service for Japan acquired locally in the 1920s.

€ 5.000 – 7.000 | $ 5.900 – 8.260

青玉描金銀漆仕女遊桌屏（一對）
清18/19世紀
高31,3cm/寬18,6cm/深12cm
屏面 20,7x16,4cm
薄打磨云紋青玉. 描金銀漆, 細節墨色繪製. 相配精雕木座固定.
木雕立座有損壞
來源:南德私人收藏. 1936年以前在當地獲得. 是收藏家父母的結婚禮物.

backside

2017
MYTHOLOGICAL WINGED HORSE WITH FOAL.
MYTHOLOGISCHES GEFLÜGELTES PFERD MIT FOHLEN.
China. Qing dynasty.

Light green jade with brownish inclusions, probably Hetian jade. The recumbent mother animal caresses the foal lying in front of her. Darker parts of the stone are skillfully employed to render the representation alive. The elegantly shaped plinth in the form of stylized waves or clouds. Length 9.6cm. Condition A/B.

€ 1.500 – 1.800 | $ 1.770 – 2.124

神話馬及馬駒圖玉珮
清 長9,6cm
淺綠色玉雜棕色細紋. 可能為和田玉.

2018
BOWL IN LOTUS SHAPE WITH SEVEN LAMA.
LOTOSFÖRMIGE SCHALE MIT SIEBEN LAMA.
Tibet. 19th c.

Light green jade with brown inclusions. Finely carved. The bowl consists of fourteen leaves, the outer seven are decorated with each a lama sitting on a lotus throne in bas-relief. Lama sitting in padmasana and have the hands in dhyana mudra, on their heads wearing five-leaved tantra-crowns. The footring consists of a double ring of each seven leaves. Height 5cm, Ø 9.5cm. Condition A/B.

€ 3.000 – 3.500 | $ 3.540 – 4.130

精雕七喇嘛淺浮雕蓮形玉碗
西藏 19世紀 高5cm/直徑9,5cm
淺綠玉雜棕色紋. 精工雕製. 玉碗由十四片重疊蓮花瓣雕成. 外面七層蓮花瓣上各有喇嘛蓮花寶座淺浮雕坐像. 喇嘛跏趺坐, 手結禪定印. 戴冠. 玉碗足飾花瓣.

2019
FELINE HEAD.
KOPF EINES KATZENTIERS.
China. Qing dynasty.

Pale green and russet jade, probably Hetian jade. Expressively carved stylized features with slightly bulbous eyes, set back ears and teeth bared. On the back a bore hole, probably the former fastening. Height 4.5cm, length 5cm, width 4.1cm. Condition A/B.

Provenance:
-Acquired at Alexis Renard Gallery, Paris, 2009.

€ 1.500 – 1.800 | $ 1.770 – 2.124

貓頭玉珮
清 高4,5cm/長5cm/寬4,1cm
綠色玉雜棕色細紋. 可能為和田玉. 背面有可能以前固定用一洞.
來源:2009年購於巴黎
Alexis Renard Gallery畫廊.

2020
HAT FINIAL WITH DEER AND CRANE.
HUT-BEKRÖNUNG MIT HIRSCH UND KRANICH.
China. Ming dynasty (1368-1644).

Seladon green, opaque jade with black brown inclusions. From oval shape and rounded on top. In fine open work a pair of deer beside lingzhi mushrooms, on the other side cranes in dense reed and lotus. The concave underside polished and with three pairs of mounting holes. Height 5.6cm, width 4.5cm. Condition A/B.

€ 4.000 – 5.000 | $ 4.720 – 5.900

鹿靈芝鶴圖玉帽飾
明(1368-1644) 高5,6cm/寬4,5cm
淺綠雜黑棕色紋瑪瑙. 打磨光滑凹形下方有用於固定的小孔.

2021
LARGE SEAL WITH THE SEVEN SAGES OF THE BAMBOO GROOVE.
GROSSES SIEGEL MIT DEN SIEBEN WEISEN IM BAMBUSHAIN.
China. 18th/19th c.

Black Hetian jade, cut in bas-relief with many detail and polished. Height 10.5cm, 4.9 x 2.9cm. Underneath without engraving. Condition A/B.

€ 500 – 700 | $ 590 – 826

2022
LUDUAN – MYTHOLOGICAL ANIMAL.
LUDUAN – MYTHOLOGISCHES TIER.
China. 19th/20th c.

Green jade partly with brown inclusions. Height 7.5cm, length 11.5cm, width 3.5cm. Condition A/B. **Supplements:** Pendent with two catfishes. Light green jade. China. 19th/20th c. 6 x 5cm. Two Guanyin, one with shizi lion, the other one puring water. Green jade with brown inclusions. China. 20th c. Height 18.5/20.5cm. Wooden bases.

Provenance:
-Private collection Westphalia.

€ 400 – 600 | $ 472 – 708

2019 **2018** **2017**

2020 **2021** **2022**

2023
RECTANGULAR PENDANT WITH BOY.
RECHTECKIGER ANHÄNGER MIT KNABE.
China. Qing dynasty or Republic period.

Almost white jade, maybe mutton-fat-jade. The laughing boy stands beside a lingzhi mushroom and stretches out his hand for a flying bat. On the back four characters. The upper, although rounded part in the form of stylized clouds in a soft bas-relief. Length 5.5cm, width 4.1cm, thickness 0.9cm. Condition A.

Provenance:
-Acquired from an important private collection in Spain, 2011.

€ 2.000 – 2.500 | $ 2.360 – 2.950

小童靈芝四方玉佩件
清或民國
長5,5cm/寬4,1cm/厚0,9cm
近白玉, 似羊脂玉.
來源:購於著名的西班牙私人收藏.

2023

China **2024**

2024
LANTERN-SHAPED PENDANT WITH TWO DRAGONS.
LATERNENFÖRMIGER ANHÄNGER MIT ZWEI DRACHEN.
China. Qing dynasty.

Nearly white jade, maybe mutton-fat-jade. The middle section with ruyi-shaped, archaizing motifs, composed to depict taotie masks in flat, soft relief. The lantern shape at the top and below each ending with with rolled sides. On each side of the lantern a lively, slender dragon, looking back over the shoulder. Length 7.5cm, width 4.2cm, thickness 0.8cm. Condition A.

Provenance:
-Acquired from an important private collection in Spain, 2011.

€ 2.000 – 2.500 | $ 2.360 – 2.950

雙龍燈籠形玉珮
清 長7,5cm/寬4,2cm/深0,8cm
近白玉, 似羊脂玉. 中間如意過渡至饕餮面具浮雕.
來源:2011年購於著名的西班牙私人收藏.

2025
LARGE VASE WITH THE NINE SONS OF THE DRAGON.
GROSSE VASE MIT DEN NEUN SÖHNEN DES DRACHEN.
China. 20th c.

Green jade with brownish inclusions, carved in high relief. Weight 9,88kg, height 26cm. Condition A/B.
Supplement: Fitting box and carved wooden base.

Provenance:
-Private collection Lower Rhine. Acquired locally middle 20th c.

€ 900 – 1.200 | $ 1.062 – 1.416

青白玉龍之九子浮雕大瓶
20世紀 重量9,88公斤/高26cm
青白玉雜棕色紋, 鏤雕。
附:相配的木雕底座和保存盒。
來源:下萊茵州私人收藏, 20世纪中旬于當地获得。

2025

2026

2026
TALL CENSER.
GROSSES RÄUCHERGEFÄSS.
China. 19th c.

Dark green jadeite, partly translucent with dark brown inclusions and whitish calcifications. Semi-spherical, rather thin-walled bowl with handles in the shape of lion heads with tendrils and a loose ring. The high and heavy foot separately worked with an openwork central part with four eyelets with loose rings. The lid although a thin-walled bowl in openwork with tendrils and four medallions with four-footed animals: horse, gazelle, Quilin and another mythological animal. The separately worked knob in the shape of a dragon with four eyelets with loose rings. Height 42.5cm. Condition A/B.

Provenance:
-Private collection Northern Germany. According to the previous owner acquired in the middle of the 20th c. in an auction at Sotheby's in London.

€ 6.000 – 8.000 | $ 7.080 – 9.440

玉獅首雙耳大香爐
中國 19世紀 高42,5cm
深綠硬玉, 部分半透明, 雜深棕色紋, 表面有淺鈣化點. 薄壁, 獅首活環雙耳. 高足分開製作, 配活環. 龍活環蓋鈕單獨製作.
來源:德國北部私人收藏. 據收藏家稱于20世紀中葉倫敦蘇士比拍賣購得.

2027

2028
BI DISC.
BI-SCHEIBE.
China.

Light green, partially opaque jade. Weight 269g, Ø 16cm, thickness 0.5cm. Condition B. Material cracks and two older chips at the edge, worn soft by age.
Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 400 – 600 | $ 472 – 708

2027
BI DISK WITH A PAIR OF QILONG DRAGONS.
BI-SCHEIBE MIT EINEM QILONG-DRACHENPAAR.
China. In the style of the Warring States period, but later.

Celadon green, opaque jade. Weight 300g, length 23.4cm, Ø 12cm, thickness 0.9cm. Condition A.
Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 700 – 900 | $ 826 – 1.062

2029
BI DISC.
BI-SCHEIBE.
China.

Dark green serpentine. Weight 457g, Ø 17.2cm, thickness 0.6cm. Condition A/B. Small chips at the rim, softened by use.
Supplement: Vase with decorations in the style of the Han dynasty. Soapstone. China. Height.12cm. Wooden base.
Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 400 – 600 | $ 472 – 708

2028

2029

China

2030
EXCEPIONAL LARGE BI DISK.
AUSSERGEWÖHNLICH GROSSE BI-SCHEIBE.
China.

Dark green, spotted jade with flame shaped inclusions of other green shades, partly opaque. The central hole of the impressive object is cut conical, typical for the earliest type. The interestingly colored and structured stone was cut and polished with uttermost care.

The bi disk is a symbols of heaven and was used as funerary object. But although they have been a symbol of high status and where only found in the possession of kings and emperors due to the precious material and the elaborate techniques of making them. Decorations like rows of small humps or other motifs have started mostly after the neolithic period (3400-2250 BC). Weight 20.7kg, Ø 73.3cm, thickness 1.8cm. Condition A/B. Some chips at the rim. **Supplement:** Fitting base.

Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 3.000 – 5.000 | $ 3.540 – 5.900

罕見大型玉璧
中國
重量 28,7公斤/直徑73,3cm/厚1,8cm
深綠玉. 部份火焰形紋路, 夾不同綠色紋.
來源：北德私人收藏, 從1850年起獲得

2031

RIGHT FOOT OF A MONUMENTAL BUDDHIST FIGURE.

RECHTER FUSS EINER MONUMENTALEN BUDDHISTISCHEN FIGUR.

China. Ming dynasty or earlier.

Bronze with residue of gilding. The foot in good proportions with detailed toenails is shown with the big toe raised. The ankle and the instep are decorated with bands with strings of beads and the instep furthermore with a border of hanging lotus leaves.

About the posture of the figure can only be speculated. It might have been shown in motion with the foot attempting to be set on a separate lotus base or it might be the stretched foot of a figure in raja lalitasana. The size, the skillful design and the high-quality bronze suggests a figure from an important workshop. Height 20cm, length about 38cm. Condition A/B.

€ 12.000 – 15.000 | $ 14.160 – 17.700

銅佛像右腳
明 或更早期
重量9,38公斤/高20cm/長約38cm
銅胎殘鎏金.

2032

BUST OF A BODHISATTVA.

BÜSTE EINES BODHISATTVA.

China. Eastern Wei dynasty. 6th c.

Dense, light grey limestone. Height 29 cm, width 15.5cm, depth 8.5cm. The Bodhisattva is compassionately leaning forward towards the viewer. Carved from a dense, light grey limestone, the sculpture wears a four-lobed petal-shaped crown on his beautifully coiffed hair. The Bodhisattva is dressed in a thick, pleaded robe over a thinner under garment, and adorned with long and heavy beaded necklace. His face has a fine, serene expression.
This sublime and masterfully carved bust of a Bodhisattva can stylistically be associated with the important archaeological discovery in 1996 of a large group of Buddhist stone sculptures in Qingzhou, Shandong province.

Provenance:
-Private Collection Germany (since 1970s).
-Art Loss Register Certificate ref. S00092562.
Compare:
-A stylistically similar, complete Bodhisattva is in the Musée Guimet, Paris.

€ 5.500 – 7.000 | $ 6.490 – 8.260

菩薩半胸石像
東魏 六世紀 高39cm/寬15,5cm/深8,5cm
緊密淺灰石灰石. 這尊石像表現神性崇高, 雕刻技藝高超, 風格相似于1996年山東青州龍興寺發現的石雕.
來源:德國始於1970年的私人收藏.
–Art Loss Register Certificate ref S00092562. 世界遺失藝術品檔案號S00092562.
參見比較:法國巴黎吉美國立亞洲藝術博物館Musee Guimet in Paris收藏有相似的完整雕像.

For the x-ray pictures please contact us via
e-mail: asia@van-ham.com

China

2033
IMPRESSIVE LOKAPALA WORLD GUARDIAN.
BEEINDRUCKENDER LOKAPALA WELTENWÄCHTER.
China. Ming dynasty (1368-1644).

Wood, carved, with gilding and lacquer. Adorned with a marvelous armor standing in sidestep with his right arm stretched to the back and the left raised with clenched fist. Because of the powerful stance and the pose of his right hand, which might have clenched a halberd, he might be the guardian of the North. In the expressive face the eyebrows and the beard are painted with ink and the beard was once additionally set in with real hair. His armor is decorated at the upper body with a three dimensional lion mask. The sweeping cloak emphasizes his body tension and movement, likewise the swinging, struck back wide sleeves.

At the back of the figure two sealed cavities are visible. A radiological investigation showed that they are connected and the upper, smaller one was opened before. In such cavities scrolls, smaller figures and other holy objects were placed, when the figure was consecrated. In the x-ray it got visible, that the figure is carved from one block of wood, except the head, which was worked separately and set in. Height 65cm, width ca. 63.5cm, depth ca. 25cm. Condition B. Left arm glued back.

Provenance:
-Private collection of a Rhenish captain of industry. Acquired in the 1980s/90s.
-Rhenish private collection.

Compare:
-A similar figure is located in the collection of the MET as Accession no 47.74.

€ 4.000 – 7.000 | $ 4.720 – 8.260

木漆金護法神雕像
明 高65cm/寬約63,5cn/深約25cm
雕像背後可見兩個封閉的開口. 經過放射檢測顯示內有相連兩洞. 上方小洞可能已被開啟,
下方大洞仍封閉. 洞內可能有供奉紙條, 應為裝藏洞.
雕像身體部分由整木雕成, 頭部單獨雕制并組合. 左臂後期更新加上.
來源:
-德國萊茵地區工業家私人收藏,
于1980/1990年購得
-德國萊茵地區私人收藏
參見:相似的雕像見於MET大都會藝術博物館收藏. 館藏號碼47,74.
此坐像經過放射檢測. 如對檢測結果有需求, 請通過郵件聯繫我們
E-Mail:asia@van-ham.com.

2034
BUDDHA ON A HIGH THRONE HELD BY THE FOUR LOKAPALA.
BUDDHA AUF HOHEM THRON GETRAGEN VON DEN VIER WELTENWÄCHTERN.
Northern China. Yuan to Ming dynasty.

Bronze with dark patina. Height 35.5cm. Condition B. A small figure and a back foot at the throne missing. **Supplement:** Small Medicine Buddha. Bronze with residue of gilding. China or Korea. 17th c. Height 15.5cm. Condition A/B. Guanyin. China. Bronze. Height 19,5 cm.

Provenance:
-Rhenish private collection.

€ 1.100 – 1.500 | $ 1.298 – 1.770

銅佛高坐于四方護法神抬寶座像
元代至明代　高35,5cm
銅胎深色包漿.
附 藥師佛小銅像, 銅胎殘鎏金.
中國或朝鮮. 17世紀. 高15,5cm
有瑕疵.　小藥師佛銅像後腳遺失.
來源:德國萊茵地區私人收藏.

2034

2035
THE DAOIST DEITY MAZU.
DIE DAOISTISCHE GÖTTIN MAZU.
China. Qing dynasty (1644-1911).

Bronze with dark patina. Shown as a sitting venerable dame, her right hand raised, holding a bowl of fruits with her left hand. The hair tied up, attached with a hairpin and adorned with flowers. On the back a later support is screwed on. Height 24.5cm. Condition A/B.

Provenance:
-Private collection Southern Germany.

€ 1.500 – 2.000 | $ 1.770 – 2.360

道教媽祖銅坐像
清(1644-1911)　高24.5cm
銅胎深色包漿. 端重婦人右手上揚，左手捧仙果盆。梳高髻, 身著三重褶衣端坐，背面支座後加。
來源:德國南部私人收藏.

2035

China

2036
LAOTSE WITH LONG LEAF FAN.
LAOTSE MIT BLATTFÄCHER.
China. Ming dynasty. Ca. 16th/17th c.

Bronze with some residue of lacquer gilding, inside with red color. Lotus base separately cast. Height 31.5cm. Condition A/B.

€ 900 – 1.000 | $ 1.062 – 1.180

銅老子持扇坐像
明 可能16/17世紀 高31,5cm
銅像殘留少量漆金, 內壁紅漆. 蓮花座單獨澆鑄。

2036

2037

2037
CENSER IN THE SHAPE OF A FANG DING WITH LID.
RÄUCHERGEFÄSS IN FORM EINES FANG DING MIT DECKEL.
China. Qing dynasty (1644-1911).

Bronze with dark patina. On four high legs in the shape of fish dragons. On the body in relief taotie masks, the high domed lid with a shizi lion with brocade ball as handle. The openwork of the lid in shape of the eight bagua triagrams. The two handles on the edge stand vertically. Height 45cm. Condition A/B.

Provenance:
-Private collection Southern Germany.

€ 1.200 – 1.500 | $ 1.416 – 1.770

銅四足雙耳饕餮紋出戟方鼎香爐
清(1644-1911) 高45cm
銅胎深色包漿. 龍形高足, 爐身饕餮浮雕. 爐蓋鏤空雕八卦紋, 頂飾繡球雄獅鈕.
來源:德國南部私人收藏.

2038
JARDINIÈRE WITH FOUR YELLOW DRAGONS.
JARDINIÈRE MIT VIER GELBEN DRACHEN.
China. Qing dynasty. 18th/19th c.

Copper with cloisonné and gilding. On each side a dark blue medallion with a yellow dragon with a flaming pearl amidst clouds. The space is filled with large lotus tendrils on a turquoise blue background. Inside a fitting zinc basin. Complete height 23.5cm, 49 x 24.5cm. Wooden base carved in openwork. Condition A/B.

€ 1.500 – 2.000 | $ 1.770 – 2.360

銅鎏金鑲掐絲琺瑯黃龍花瓶
清 18/19世紀 總高度23,5cm/49x24,5cm
花瓶內有鋅池. 木雕底座.

2039
PAIR OF CANDLESTICKS.
PAAR KERZENLEUCHTER.
China.

Copper with cloisonné and gilding. The bell shaped foot holds a large bowl with a column separated by a flattened sphere. Beneath the bigger bowl prunus flowers on crackled ice. Height 44cm. Condition A/B. **Supplement:** Censer in the shape of a quail. Copper with cloisonné and gilding. China. Height 15cm. Condition A/B.

€ 1.400 – 1.600 | $ 1.652 – 1.888

銅鎏金鑲琺瑯蠟燭台（一對）
中國 高44cm
附 銅鎏金鑲琺瑯鵪鶉形香爐
中國 高15cm

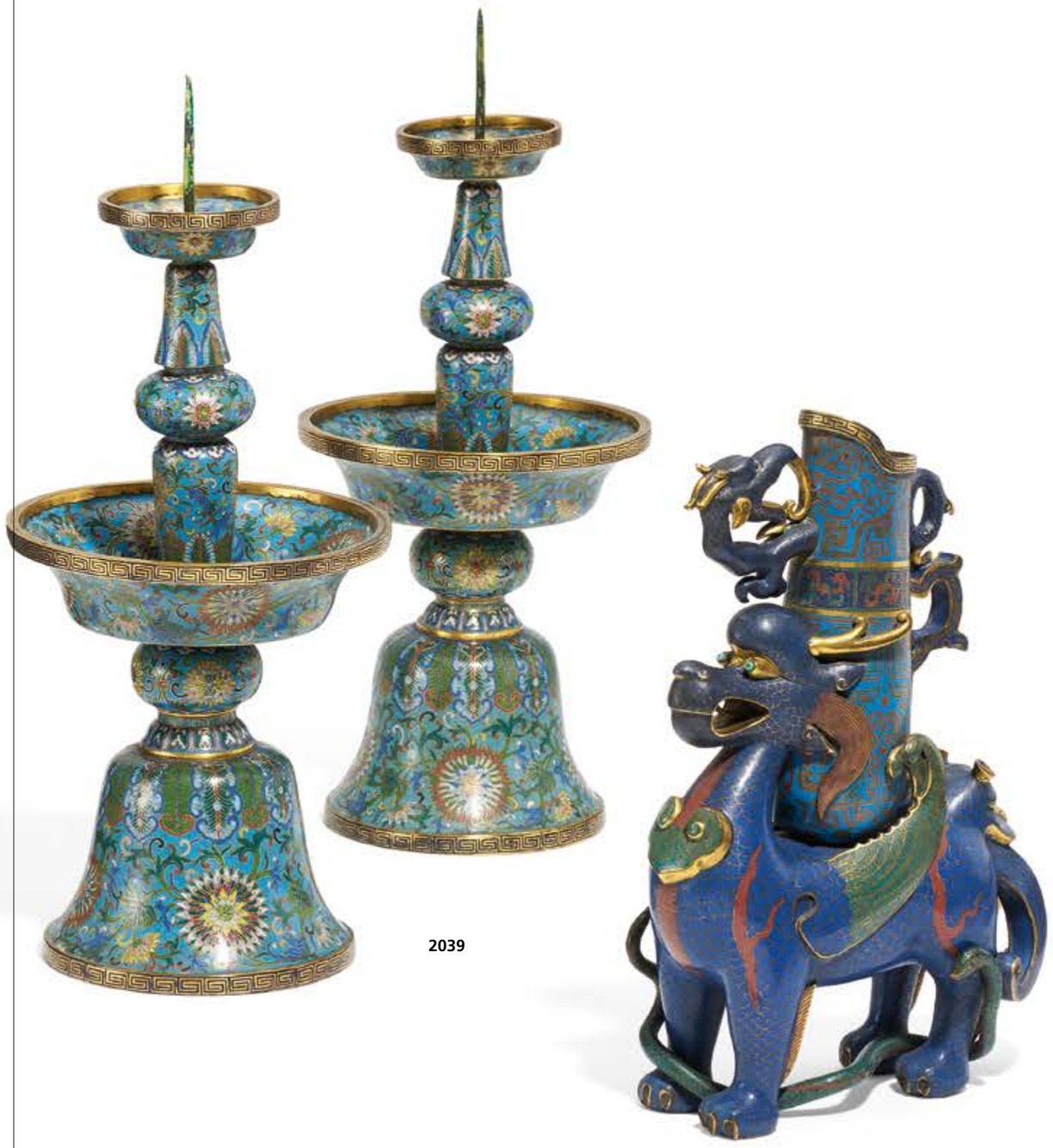
2040
ALTAR RETABLE IN THE SHAPE OF A MYTHOLOGICAL ANIMAL WITH RITUAL EWER.
ALTARAUFSATZ IN FORM EINES FABELTIERS MIT RITUALKANNE.
China. 19th c.

Copper with cloisonné and gilding. Height 31.5cm. Condition A/B.

Provenance:
-Rhenish private collection.

€ 400 – 600 | $ 472 – 708

2038



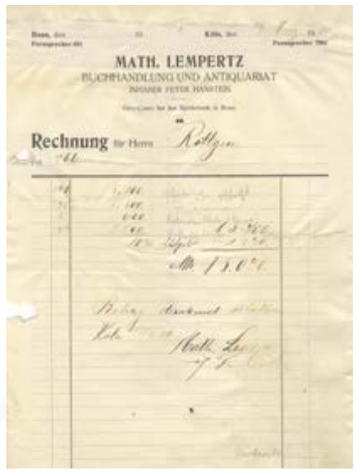
2039

2040

China

2041
IMPRESSIVE PAIR OF CARVED ELEPHANT TUSKS.
IMPOSANTES PAAR GESCHNITZTER ELEFANTENZÄHNE.
China. Qing dynasty. 19th c.

Ivory, carved in openwork. Each tusk stands upright on a base made of dark, heavy wood in form of dragons on clouds. The story of Guo Ziyi (697-781), a general in the Tang dynasty who successfully ended the An-Lushan-rebellion and participated in fights against the Uighurs and Tibetans. Various warriors are shown, as well as a banquet and other scenes. On the underside of each tusk a river with fish, at the ends each with a dragon in stylized clouds. Underneath of one dragon a sign with four characters (Long Qian Ju Hai), originally an inscription from a temple in Southern China meaning 'A dragon dives deep into the sea'. Weight 1260/1340 g. Each height 78cm, length teeth 70cm. Condition B. Damages at the sealed thicker end of each tusk.


MATH. LEMPERTZ
BUCHHANDLUNG UND ANTIQUARIAT
JOHANN PETER HANSTEIN
Rechnung für Herrn

China

Provenance:
-Private collection. Acquired at Lempertz as Lot 340/340a, March 1920. Estate of Prof. Dr. Kocks-Geyr von Schweppenburg, Bonn.

€ 5.000 – 8.000 | $ 5.900 – 9.440 | ‡

生動逼真象牙雕（一對）
清 19世紀 重量1260/1340克
每個象牙雕總高78cm/象牙長70cm
精雕鏤刻象牙. 各立於深色厚重硬木云龍形底座.
象牙雕封閉底部有損壞
來源：私人收藏. 購於Lempertz拍賣行1920年3月拍賣號340/340a. 德國波恩Prof. Dr. Kocks-Geyr von Schweppenburg教授博士收藏遺產拍賣.

2042
CADDY WITH DRAGONS AND THE HUNDRED BIRDS ADMIRING THE FENGHUANG.
DECKELDOSE MIT DRACHEN UND DEN HUNDERT VÖGELN DIE DEN FENGHUANG BEWUNDERN.
China. Canton. Ca. 1900.

Ivory, carved in detailed relief, partly undercut. Height 16,5cm, Ø 10,3cm. **Supplement:** Two bitong brush pots. China. Canton. Ca. 1900. Ivory. In relief carved with figures in landscape. Height 21/14.3cm. Condition A/B. Two wooden bases.

Provenance:
-Private collection Westphalia.

€ 900 – 1.200 | $ 1.062 – 1.416 | ‡

象牙祥龍百鳥朝鳳圖浮雕蓋盒
中國 廣東 約1900年
高16,5cm/直徑10,3cm
附 兩個象牙人物山水圖浮雕筆筒
中國 廣東 約1900年 高21/14,3cm
木座 兩個
來源：德國威斯特法倫私人收藏

2043
BRUSH POT AND BUSINESS CARD CASE.
PINSELBECHER UND VISITENKARTENETUI.
China. 19th c.

Ivory with golden yellow age patina, finely carved with landscape and figures. Height 11.5cm, Ø 7.7-8.3cm. Case 8.3 x 4.7 x 1.1cm. Condition A/B. **Supplement:** Wooden base.

€ 400 – 600 | $ 472 – 708 | ‡

2042 **2043** **2042** **2042**

2044
CHAO ZHU COURT PRAYER BEADS.
CHAO ZHU HOFKETTE.
China. Qing dynasty. 19th c.

108 amber beads, rings from ivory stained green and green jade, amethyst beads. Condition A/B. **Supplement:** Large bead for chao zhu from ivory. Summer garment for a man from silken gauze with shou medallions. Thumb ring from black greyish jade. Another thumb ring. Small box from ivory. China. 19th c.

Provenance:
-Private collection Northern Germany. The family lived in China from 1925-35.

€ 900 – 1.200 | $ 1.062 – 1.416 ‡

朝珠
清 19世紀
108個琥珀珠, 綠色象牙環和青玉環,
紫水晶珠.
附 朝珠用大粒象牙珠. 男絲紗壽圖夏服.
兩個護指環, 一個玉質. 小象牙罐,
中國, 19世紀.
來源：北德私人收藏. 收藏家庭
從1925至1935生活在中國.

2044

2045

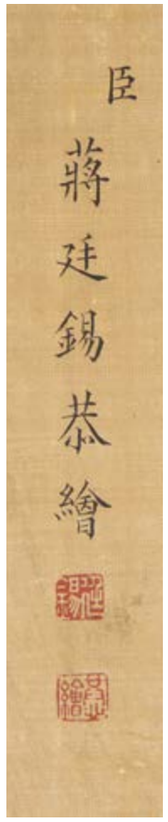
2045
IMPORTANT BRUSH POT (BITONG) WITH MOUNTAIN LANDSCAPE.
BEDEUTENDER PINSELBECHER (BITONG) MIT GEBIRGSLANDSCHAFT.
China. Qing dynasty. Gu Yu (active in the 17th/18th c.), but attributed.

Bamboo carved in fine relief and with shiny patina from use. A revolving scene with numerous persons in a mountain landscape. On one side celebrating a reception underneath willow trees, on the other side standing on a bridge beneath pines resp. sitting in a pavilion next to bamboo. Height 17cm Ø 12.3cm. Seal: Zong Yu, sign.: Gu Yu, attributed. Condition A/B.

€ 3.000 – 3.500 | $ 3.540 – 4.130

竹雕人物山水筆筒
清 顧鈺款 活躍于17和18世紀
高17cm/直徑12,3cm
款識：［顧鈺］
鈐印：［宗玉］

Frantisek Pilat 1987



2045A
PEONIES, DAFFODILS AND LINGZHI MUSHROOMS.
PÄONIEN, NARZISSEN UND LINGZHI-PILZE.
China. In the style of Jiang Tingxi (1669-1732), but probably later.

Colors and ink on silk. Large tree peonies between heavily rugged, green-covered rocks. On the ground beneath flowering tazetta daffodils, at the left side large lingzhi mushrooms. The peonies are flowering in strong red, white, pink and a delicate light blue.

The composition in a strong movement from right to left shows much detail and contrasting structures. Between the densely packed petals of the peonies the stamina is shown in viscous color in a granular manner, the twigs end in swelling buds. The daffodils with clouds of white flowers over the crowded knife-like leaves growing from the bulbs. The mushrooms pick up the gnarled structure of the branches. 90 x 153cm. Signed and seal: Jiang Tingxi, but in the style of. Seal on the lower right: Huaiyin Shanfang, workshop and shop in Peking. Condition B. Glued onto cardboards, scratched and some blemishes. Supplement: Framed with glass.

Provenance:
-Official gift to Frantisek Pilat (1910-1987) as appreciation for his work in setting up the laboratories for the film studios in Peking 1954-1959. He was technical Director of the Czech State Film, commissioner of the Minister of Culture, chairman of UNIATEC and INTERKAMERA.
-North Rhine-Westphalian private collection, by inheritance.

€ 8.000 – 10.000 | $ 9.440 – 11.800

China

牡丹水仙花靈芝圖
中國 蔣廷錫(1669-1732)款 但是更晚期
90x153cm
絹本設色. 鏡框鑲嵌. 有劃痕, 有損壞.
題銘：臣 蔣廷錫恭繪 款
印：槐蔭山房
來源：
– 作為感謝 Frantisek Pilat(1910-1987)（捷克國家電影技術總監, 文化部長, UNIATEC和INTERKAMERA 主席）1954-1959在北京幫助建立電影廠實驗室的正式禮物.
– 德國北萊茵威斯特法輪地區通過遺產繼承的私人收藏.

2046

2046
FOLDING FAN WITH EIGHT TIGERS AND THE BAGONG.
FÄCHER BEMALT MIT ACHT TIGERN UND DEN BAGONG.
China. Zhang Daqian (1899-1983) and Zhang Shanzi (1882-1940), in the style of.

Colors and ink on yellowish mica paper. Covers of dark hardwood. The eight scholars among trees, painted in the style of Daqian alternating with eight tigers nest to rocks and grass in the style of Shanzi. To the outside on the cover sheets in flat relief the eight horses of the king Mu of the Zhou. Length 33.8cm, width open 58.5cm. Matching fabric pouch. Condition A/B.

€ 2.000 – 4.000 | $ 2.360 – 4.720

八虎人物圖扇面
張大千(1899-1983)和張善子(1882-1940)
風格. 長33,8 cm/扇面展開寬58,5cm
紙本設色. 泛黃雲母紙扇面. 精刻淺雕深色硬木扇骨. 扇面可能為淮南八公圖,
扇骨可能為穆王八駿雕刻圖.
附 相配扇套.
款識:[壬申秋九月寫於海上大千居士爰]
[壬申秋九月張善子寫於大風堂中]
鈐印:[大千]
鈐印:[張善子]

2047
SMALL CUP WITH LANDSCAPE.
KOPPCHEN MIT LANDSCHAFT.
China.

Glass, meticulously painted with enamel. A way through a gate leads into a wide mountainous landscape with a temple complex with pagoda and a huge river with fishing men. The poem is about the tranquility of the mountains and the reflections of light on the water of the river. Height 4,2cm, Ø 8,2cm. Underneath in light blue enamel: Yongzheng Yu Zhi – For imperial use, Yongzheng, but later. Condition A.

€ 3.000 – 6.000 | $ 3.540 – 7.080

小杯
中國 高4,2cm/直徑8,2cm
精繪山水詩詞琺瑯彩玻璃小杯.
底淺藍琺瑯款:雍正御用. 但是更晚期.

China **2047**

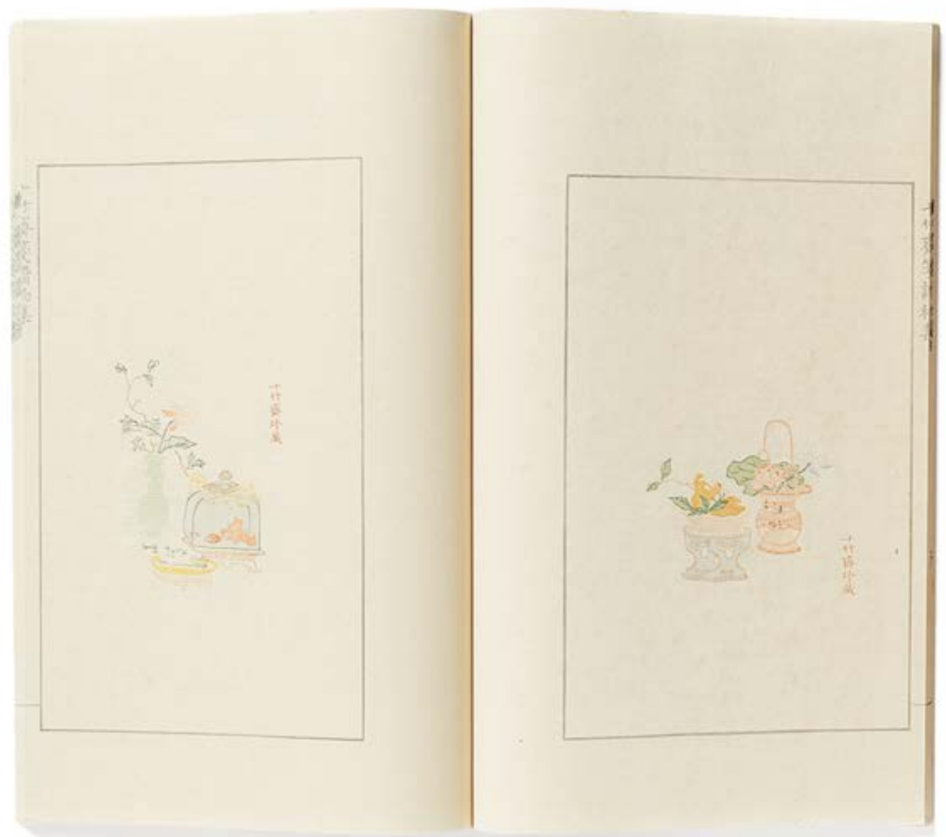
2048
TEN BAMBOO STUDIO LETTER PAPER (SHIZHUZHAI JIANPU).
BRIEFPAPIER AUS DER ZEHN-BAMBUS-HALLE (SHIZHUZHAI JIANPU).
China. Reprint from 1952.

Woodblock prints in color and Gonghua imprint on paper. Four volumes in Chinese binding in slipcase with silk. Reprint of the famous work of the 17th century, published by Rongbao Zhai with a colophon by Zheng Zhenduo. On a vignette on the inside of the slipcase the numbering 'No. 80-70', which probably suggests a limited edition. Condition A/B.

Provenance: -Private collection Rhineland.

€ 1.000 – 1.200 | $ 1.180 – 1.416

十竹齋箋譜 四卷本
中國 1952年版
紙板設色拱花木刻. 絲質書套, 榮寶齋出版.
內頁有鄭振鐸序[重印十竹齋箋譜序
一九五一年五月十四日鄭振鐸序于北京.]
編號 80/70
來源:德國萊茵地區私人收藏.



2049

SCREEN WITH FOUR EMBROIDERED PANELS.

STELLSCHIRM MIT VIER BESTICKTEN PANELEN.

China. Qing dynasty. 18th/19th c.

Dark, heavy hard wood (maybe huanghuali or zitan), carved in open work with leaves and gourds in scrolls. Panels with satin silk, finely embroidered with many detail. Covered with glass. Theme: 'The Hundred Birds Admiring The Fenghuang'. Shown are numerous birds in pairs, most of them also to be found on rank badges. They dwell in the flowering branches of the flowers of the four seasons. The theme is symbolic for the emperor amidst his nobles and officials.

Each backside is closed with wooden panels. Each 162 x 57cm, embroidery 109 x 44.5cm. Condition A/B. A few missing parts, silk a little bit bleached, hinges missing.

Provenance:
-Private collection Rhineland.

€ 6.000 – 8.000 | $ 7.080 – 9.440

刺繡百鳥朝鳳圖屏風（四扇）
清18/19世紀 每扇屏風尺寸162x57cm/
繡品尺寸109x44,5cm
深色重硬木框, 可能為黃花梨或紫檀.
框上精雕葫蘆藤, 絲緞刺繡鑲玻璃.
屏風背面木板封閉.
有瑕疵, 絲緞褪色, 合頁遺失.
來源：德國萊茵地區私人收藏.

China

2050
GARMENT (AO) FOR A YOUNG LADY.
GEWAND (AO) FÜR EINE JUNGE DAME.
China. Qing dynasty. Ca. 1900.

Silk satin, embroidered with silk in graded tones of blue. Condition A/B.

Provenance:
-Private collection Rhineland.

€ 1.200 – 1.400 | $ 1.416 – 1.652

絲緞刺繡藍女襖
清代 約1900
來源：德國萊茵地區私人收藏.

2050

2051
PARTS OF A LARGE ALTAR DRAPING.
TEILE EINES GROSSEN ALTARBEHANGS.
China. Qing dynasty. 18th/19th c.

Thin split leather, sewn from several parts, painted with pigments. Length 138cm, width 280cm. Condition B.

€ 1.500 – 2.000 | $ 1.770 – 2.360

大神龕彩繪薄皮質掛件部分
清 18/19世紀 長138cm/寬280cm

2051

2052
RARE BIRDFEEDER IN LOTUS SHAPE.
SELTENER VOGELNAPF IN LOTOS-FORM.
China. Song/Yuan dynasty.

Longquan celadon. Brownish stoneware with matte, opaque celadon glaze. At the edge of the glaze a narrow iron-colored discoloration. In a compressed spherical shape, covered with four rows of lotus leaves in relief. Underneath flat, slightly concave bottom. The attachment in the form of a small ring. Height 3.3cm, Ø 4.7cm. Condition A.

Provenance:
-Private collection Essen, acquired ca. 1970s locally.

€ 1.200 – 1.500 | $ 1.416 – 1.770

罕見青瓷荷花形鳥食罐
宋/元代 高3,3cm/直徑4,7cm
龍泉青瓷. 棕色胎體, 厚重亞光青釉. 邊緣有細小釩紅色. 少許凹形平底. 環為把手.
來源：德國埃森私人收藏, 約1970年在當地獲得.

2053
PLATES AND BOWLS FROM QINGBAI AND CELADON.
KONVOLUT QINGBAI- UND SELADON-KERAMIK.
China. Song dynasty and maybe Daoguang.

Stoneware with different celadon glaze, Qingbai and probably Dingyao glaze. Two thin walled bowls mit fine relief, Qingbai glaze. One flower-shaped small bowl, probably Dingyao. Two plates Jingdezhen porcelain with celadon glaze, underneath in underglaze blue Tongzhi mark, but probably Daoguang. Height 2.8/3.4cm, Ø 15.1/18.4cm. Condition B/C. **Supplement**: Two bowls Sawankhalok celadon. Thailand. Height 6.8/7cm, Ø 11.4/13.7cm. Condition A/B.

Provenance:
-Private collection Essen, ca. 1970s acquired locally.

€ 500 – 700 | $ 590 – 826

2054
PAIR OF BOWLS WITH CLOUD PATTERN.
PAAR SCHALEN MIT WOLKENMUSTER.
China. Late Song/Yuan dynasty.

Light colored, slightly ferrous stoneware with thin, transparent Qingbai glaze. Wide bowl with straight walls on a small foot with shallow footring. Inside elegant combed cloud pattern and an offset ring in the center. Height 5.5-6.1cm, Ø 16.5-17cm. Underneath each with ink an owner inscription. Condition A.

Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 1.500 – 1.800 | $ 1.770 – 2.124

青白釉雲紋碗（一對）
晚宋至元代 高 5,5-6,1cm/直徑16,5-17cm
淺色含微量鐵質炻器胎, 青白透明薄釉.
廣口, 直身小足, 平足圈, 碗內有雅緻雲紋裝飾, 碗底外面墨書碗的主人姓氏.
來源：北德私人收藏, 1850年獲得.

2053

2054

2055
SIX PLATES AND BOWLS OF LONGQUAN CELADON.
SECHS TELLER UND SCHALEN LONGQUAN SELADON.
China. Ming Dynasty or later. Longquan kilns.

Celadon stoneware. A plate with twin fish in relief. Golden brown glaze. Height 4.5cm, Ø 21cm. A large plate. Transparent green glaze. Height 7.7cm, Ø 33cm. Two small plates. Matte light green glaze. Height 3.3cm, Ø 11.5/12cm. A lotus bowl, another bowl. Transparent grey green glaze. Height 6.7/7cm, Ø 16.5/17cm. Condition A.

Provenance:
-Private collection Essen, acquired about 1970s locally.

€ 1.200 – 1.500 | $ 1.416 – 1.770

龍泉青釉炻器盤碗（六件）
明 龍泉窯
青釉炻器. 一件雙魚浮雕盤. 高4,5cm/直徑21cm,
一件荷花水波紋透明青釉大盤. 高7,7cm/直徑33cm,
兩件亞光淺綠青釉小盤. 高3,3cm/直徑11,5/12cm,
一件荷葉碗.
一件荷葉透明青釉碗. 高6,7/7cm/直徑16,5/17cm.
來源：德國埃森私人收藏, 約1970年在當地獲得.

2056
ELEGANT BRUSH POT.
ELEGANTER PINSELBECHER.
China. Ming dynasty. 15th c.
Longquan kiln.

Cream-colored thick walled stoneware, at the footring iron red from firing. Completely covered with a transparent, crazed celadon glaze. The cylindrical pot rutted distinctly by throwing, which gives vividness to the body. Inside with a thin, transparent glaze, only in the upper part with celadon, on the outside completely. At the foot the body is thick, resulting in a firing crack.

Probably this bitong was made from another shape, like a vase. Height 15cm, Ø 9.4cm. Condition C. Rim cut and polished, footring worked with some imperfections, as typical for this kiln. **Supplement**: Exactly fitting, hexagonal wooden base with traces of use.

Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 600 – 800 | $ 708 – 944

2057
TWO CENSER.
ZWEI WEIHRAUCHBRENNER.
China. Ming dynasty. 15th/16th c.
Longquan kiln.

Ferrous stoneware with green, crazed celadon glaze. Wheel thrown, each with three modeled feet, the lip thicker at the inside. One with combed leaves and waves, the other with a diamond pattern with clouds. a) Height 7.7cm, Ø 12.5cm. b) Height 8.5cm, Ø 13cm. Underneath inscribed with ink with family names and a later cyclical dating (ca. 18th c.). Condition B.

Provenance:
-Private collection Northern Germany.

€ 1.200 – 1.400 | $ 1.416 – 1.652

青瓷香爐（兩個）
明15/16世紀 龍泉窯 a)高7,7cm/直徑12,5cm b)高 8,5cm/直徑13cm
含鐵炻器胎, 綠色冰裂紋青釉. 圓柱形, 各有三隻腳, 唇向內加厚.
爐底墨書姓氏年代.
來源：德國北部私人收藏.

2055

2056

2057

2058
IMPORTANT CENSER.
BEDEUTENDER WEIHRAUCHBRENNER.
China. Probably Southern Song/Yuan dynasty, or later. Longquan kiln.

The shard changed to a strong iron red in firing, completely covered with a wide crazed, bluish shimmering, opaque celadon glaze (Japanese: kinuta seiji). The compressed body adorned with a circumferential ridge, which is continued into the feet. The drawn-in neck is ending in a horizontal lip. Height 9cm, Ø 11cm. Condition A. **Supplement**: Japanese cedar wood box (sugibako) with silk bag (shifuku). Japanese incense ash.

Provenance:
-Private collection. Acquired in Japan.

€ 2.500 – 3.000 | $ 2.950 – 3.540

重要的香爐
可能為南宋至元 或者更晚期 龍泉窯
高9 cm/直徑11cm
釩紅胎體, 發藍冰裂紋青釉, 厚重青釉. 薄唇.
附 日本雪松木盒和絲袋. 香灰.
來源：德國私人收藏. 在日本購得.

2059
GU VASE.
GU-VASE.
China or Japan.

Porcelain with a shiny, blue green celadon glaze. The elegant shape with a slightly bulbous middle section from which foot and neck are flaring in funnel shape. The wide footring is set apart from the vase and adds to the elegance of the form. Height 29.7cm, Ø 12.4cm. Condition A. **Supplement**: Chinese older box from dark, heavy hardwood with sliding cover and a double handle from paktong metal.

Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 1.200 – 1.500 | $ 1.416 – 1.770

青瓷鼓瓶
中國或日本 高29,7cm/直徑12,4cm
此種風格青瓷瓷瓶由中國為日本市場燒製, 但是日本本土也燒製.
附 舊中式深色硬木推拉蓋白銅雙把手木箱
來源：北德私人收藏, 1850年獲得.

2060
BOTTLE VASE.
FLASCHENVASE.
China. First half Ming dynasty or later. Longquan kiln.

Stoneware, color changed to iron red in firing, with a matte green celadon glaze (Japanese: Tenryûji seiji). Bulbous bottle with horizontal lip, on a wide footring. The only decoration are four pairs of horizontal notches, where the glaze looks darker. Height 22.6cm, Ø 12cm. Condition A. **Supplement**: Lacquered Japanese wooden box (urushibako) with hooded lid.

Provenance:
-Private collection Germany.

€ 2.400 – 2.800 | $ 2.832 – 3.304

青釉龍泉瓷瓶
明前半葉或者更晚期 龍泉窯
高22,6cm/直徑12cm
釩紅胎體, 亞光青釉. 鼓腹.
附 滑蓋漆盒
來源：德國私人收藏.

China 2058 **2059** **2060**

2061
LARGE VASE WITH LIONS' HEADS AND RINGS.
GROSSE VASE MIT LÖWENKÖPFEN UND RINGEN.
China. 19th c.

Stoneware with dark red, partly bluish flambé glaze. Height 54.3cm, Ø ca. 21.5cm. Condition A. Glaze chipped at the footring, as typical for this type of ceramic and period.

Provenance:
-Rhenish private collection.

€ 900 – 1.200 | $ 1.062 – 1.416

獅首雙耳環炻器大瓶
中國 19 世紀 高54,3cm/直徑約21,5cm
濃重紅色炻器, 部分藍色窯變釉. 足部有此時代典型的流釉特色.
來源：德國萊茵地區私人收藏.

2061

2062

2062
TWO VASES WITH DARK RED GLAZE.
ZWEI VASEN MIT DUNKELROTER GLASUR.
China. 18th/20th c.

Stoneware/porcelain. Yuhuchun ping vase with oxblood-glaze (lang yao hong). Fitting wooden base. Guanyin ping with flambé glaze (yao bian) and six-partite underglaze blue Qingdezhen mark underneath (20th c.). a) Height 22cm. b) Height 16.5cm. Condition A/B. **Supplement**: Guanyin ping vase. Stoneware with flambé glaze (yao bian). China. 19th c. Height 17cm. Condition B/C. Lip cut and polished.

Provenance:
-Private collection Northern Germany, acquired since 1850s.

€ 600 – 900 | $ 708 – 1.062

2063
PAIR OF INCISED YELLOW GLAZED DRAGON BOWLS IN QIANLONG STYLE.
PAAR GRAVIERTE GELBE DRACHEN-SCHALEN IM STIL VON QIANLONG.
China.

Porcelain, incised and glazed on the outside in yellow. Bowl with steep walls and flared lip on a high footring. Incised on the outside a pair of dragons with flaming pearl amidst clouds and over waves with stepped rocks. Height 6.2-6.5cm, Ø 13cm. Underneath in underglaze blue a six-partite apocryphal Qianlong mark, but later. Condition A.

€ 6.000 – 7.000 | $ 7.080 – 8.260

乾隆風格黃釉龍紋碗（一對）
中國 高6,2-6,5cm/直徑13cm
瓷胎, 浮雕龍紋. 外面黃釉. 斜腹. 敞口, 高足. 底款釉下青花六字大清乾隆年制, 寄託款. 但更晚期.

2064
BULBOUS VASE WITH GO PLAYERS.
BAUCHIGE VASE MIT GO-SPIELERN.
China. Ming Dynasty.

Porcelain, painted in underglaze blue. Three boys at play in a mountain landscape with bridge, a banana tree and a decorative lingbi rock. On the backside more boys on a garden terrace with fence and a large blooming shrub of peonies. On the shoulder ruyi medallions on a background of geometric patterns, a leiwen border beneath the lip and banana leaves at the foot. Underneath unglazed and a faint hue of iron red discoloration. Height 28.5cm, Ø 26cm. Condition B/C.

Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 5.000 – 7.000 | $ 5.900 – 8.260

青花弈圍棋罐
明 高28.5cm/直径26cm
釉下青花瓷瓶, 鼓腹. 底部未施釉, 少許釩紅.
来源：北德私人收藏, 始於1850年的收藏。

2065
HUGE PLATE WITH SUMMER PALACE IN THE MOUNTAINS.
GROSSER TELLER MIT PALAST IN DEN SOMMERLICHEN BERGEN.
China. 19th c.

Porcelain, painted in underglaze blue. Height 7cm, Ø 48cm. Condition A.

Provenance:
-Private collection Northern Germany, since the 1850s.

€ 600 – 900 | $ 708 – 1.062

2065

2066

2066
LARGE HU VASE WITH THE EIGHT BUDDHIST TREASURES.
GROSSE HU-VASE MIT DEN ACHT BUDDHISTISCHEN KOSTBARKEITEN.
China.

Porcelain, painted in underglaze blue. The hu-shaped vase with dragon handles is painted with lotus scrolls with the Eight Buddhist Treasures flanked by billowing bands. At the lip borders with waves, lingzhi mushrooms and ruyi, at the foot with scroll and leaves. Height 45,5cm, Ø ca. 35cm. Underneath in underglaze blue an apocryphal six-partite Qianlong mark, but later. Condition A.

€ 2.000 – 2.500 | $ 2.360 – 2.950

釉下青花瓷吉祥八寶壺瓶
中國 高45,5cm/直徑約35cm
壺形瓶身, 鼓腹, 低足. 龍形雙耳繪蓮枝紋.
底款釉下青花六字大清乾隆年制寄託款,
但更晚期

China

2067
BALUSTER VASE WITH FLOWERS OF THE FOUR SEASONS AND THE EIGHT TRIAGRAMS.
BALUSTERTOPF MIT BLÜTEN DER VIER JAHRESZEITEN UND DEN ACHT TRIAGRAMMEN.
China. In the style of the Chenghua/ Jianjing period, but maybe later.

Porcelain, painted in wucai with underglaze blue and green, yellow, red and violet as enamel colors. In four medallions prunus, peonies, lotus and chrysanthemums alternating with the character for Long Life. The Eight Triagramms (bagua) on the foot and on the shoulder, here alternating with treasures. Borders with ruyi and leaves. Underneath unglazed. Height 29cm. Condition C. Hairline crack.

€ 4.000 – 5.000 | $ 4.720 – 5.900

五彩四季八卦紋瓷罐
成化/嘉靖時期風格 但是更晚期 高29cm
釉下青花, 釉上五彩瓷. 底部未施釉,
有瑕疵, 细裂纹.

2068
ROLLEAU VASE WITH DANCING CRANE AND SCHOLARS.
ROLLEAU-VASE MIT TANZENDEM KRANICH UND GELEHRTEN.
China. Qing dynasty.

Porcelain painted in famille verte. In a large cartouche a dancing crane admired by some scholars. This is a homonym for festive occasions (Song He Yan Nian). On the back a landscape with scholars beneath the full moon. In six smaller medallions landscapes and scholars in the garden. The background with peony, the shoulder with border with ruyi and the neck with leiwen borders. Height 44.5cm. Condition A.

€ 1.500 – 2.000 | $ 1.770 – 2.360

粉彩瓷開光鶴舞棒槌瓶
清 高44,5cm

2068

2069
LARGE HU VASE WITH THE ONE HUNDRED DEER.
GROSSE HU-VASE MIT DEN EINHUNDERT HIRSCHEN.
China.

Porcelain, painted in famille rose, iron red and gold. The vase in hu shape with cloud handles is painted with a mountainous landscape with the One Hundred Deer (bai lu) and lingzhi mushrooms. Height 46cm, Ø ca. 33cm. Underneath in iron red an apocryphal six-partite Qianlong mark, but later. Condition A.

€ 3.500 – 4.000 | $ 4.130 – 4.720

粉彩百鹿圖壺形大瓷瓶
中國 高46cm/直徑33cm
粉彩釩紅描金瓷瓶. 壺形瓶身, 鼓腹, 敞口, 低足. 祥雲雙耳.
底款釩紅六字大清乾隆年制 寄託款 但更晚期.

2069

2070

2070
BULBOUS VASE WITH SCHOLARS AND CRANE IN MOUNTAINOUS LANDSCAPE.
BAUCHIGE VASE MIT GELEHRTEN UND KRANICH IN GEBIRGSLANDSCHAFT.
China.

Porcelain in famille verte. Height 31.4cm, Ø ca. 31cm. Underneath in underglaze blue a double ring. Condition A.

€ 800 – 1.000 | $ 944 – 1.180

五彩人物仙鶴山水圖瓷瓶
中國 高 31,4cm/直徑約31cm
鼓腹, 足底釉下青花雙環.

2071
LAVABO WITH THE HUNDRED ANTIQUES AND FLOWERS OF THE FOUR SEASONS.
LAVABO MIT DEN HUNDERT ANTIQUITÄTEN UND BLÜTEN DER VIER JAHRESZEITEN.
China. Qing dynasty. 18th/19th c.

Porcelain, painted in famille rose. Height 12cm, Ø 37cm. Condition A.

Provenance:
-Private collection Essen, acquired locally ca. 1970s.

€ 900 – 1.200 | $ 1.062 – 1.416

粉彩四季百寶瓷洗手盆
中國 19/20世紀 高12cm/直徑37cm
來源:德國埃森私人收藏, 約于1970年在當地購買.

2071

2072
TEA SERVICE WITH LOVERS AND CUPIDS.
TEESERVICE MIT LIEBESPAAREN UND AMORETTEN.
China. Qing dynasty. 18th c.

Porcelain painted in Encre de Chine with black stain, gold and a little bit of red. At the tea pot and milk jug the lid mounted with blackened metal chain. For sugar a bowl with lid. Six cups, seven saucers. A small hexagonal plate in flower shape. Tea pot height 14cm, Ø ca. 11cm. Condition A-C. Some chips, partly rubbed.

€ 1.800 – 2.000 | $ 2.124 – 2.360

愛神圖茶具套組（十八件）
清 18世紀 茶壺高14 cm/直徑約11cm
描金少許紅色. 茶壺蓋和奶盅蓋上有金屬鏈. 共有茶壺, 奶盅, 茶罐和糖罐, 六個小杯, 七個杯碟. 一個小六角食盤.
有瑕疵.

China

2073
PLATE WITH MOTHER AND SONS.
TELLER MIT MUTTER UND KINDERN.
China. In the style of the Yongzheng period, but later.

Thin-walled porcelain, inside painted in famille rose with gold, outside in raspberry red. A scene in the palace showing a mother with her three boys. She is sitting in an armchair. Next to her large porcelain jars, books and a table with a vase with peonies next to a censer. The boys gaze in amazement to a pair of rabbits, which can be seen as a symbol of fertility. Height 3.8cm, Ø 20cm. Condition A/B. **Supplement**: Plate export porcelain in famille rose with flower basket. China. 18th c. Height 3.8cm, Ø ca. 22cm. Condition A/B.

€ 1.500 – 1.700 | $ 1.770 – 2.006

粉彩描金母子圖瓷盤
中國 雍正風格 但是更晚期
高3,8cm/直徑20cm
薄瓷, 盤內粉彩描金, 盤外莓紅釉
附 粉彩花籃圖外銷瓷盤. 中國 18世紀. 高3,8cm/直徑約22cm.

2073

2074

2074
EXCEPTIONAL PLATE WITH PEONIES.
EXZEPTIONELLES TELLERCHEN MIT PÄONIEN.
China. Daoguang period (1820-50). Dated 1850.

Porcelain, painted in famille rose. The small plate is finely painted with peonies in pink, whith the stems stretching over the lip rim to the footring. Two butterflies hovering over the flowers. At the foot fine grass and blue chrysanthemum. Height 3cm, Ø 14cm. Underneath in iron red a nine-partite mark: Daoguang Geng Xu Hang You Heng Zang Zhi – Made for the Hall of Consistency in the Geng Xu year of Daoguang (1850) and period. Condition A.

€ 500 – 700 | $ 590 – 826

道光庚戌行有恒堂製

2075
VASE IN MEIPING SHAPE WITH WIDE NECK AND TWO LION HANDLES.
VASE IN MEIPING-FORM MIT WEITEM HALS UND ZWEI LÖWENMASKEN.
China. 20th c. Probably Republic period.

Thin walled porcelain, painted in famille jaune. In two cartouches each a pair of ladies fishing under a willow tree resp. gossiping in a palace. Height 25cm, Ø ca. 12.5cm. Underneath a four-partite apocryphal Qianlong mark, but later. Condition A.

€ 1.800 – 2.200 | $ 2.124 – 2.596

黃釉獅面瓷梅瓶
約民國時期 20世紀 高25cm/直徑12,5cm
薄胎, 黃釉. 藍釉雙獅首描金環.
底款釉上青花四字乾隆寄託款 但更晚期

2076
SMALL PLATE WITH TEA POEM IN JIAQING STYLE.
TELLERCHEN MIT TEEGEDICHT IM JIAQING-STIL.
China.

Porcelain, painted in famille jaune and gold. Inspired by similar plates from Jiaqing period (1796-1820). Height 2.6cm, 16 x 11.9cm. Underneath spur marks and in iron red a six-partite apocryphal Jiaqing mark, but later. Condition A.

Literature:
-Lucy Huang (pb): Ch'ing Official and Popular Wares, A Survey of Chinese Ceramics. Taipei 1991. P 265.

€ 2.000 – 2.500 | $ 2.360 – 2.950

嘉慶風格黃釉描金詩詞圖案小瓷盤
中國 高16cm/寬11,9cm/深2,6cm
似嘉慶年間(1796-1820)的相似款. 花邊盤, 盤內釩紅書詩詞并寄託款(1797).
底款六字釩紅嘉慶寄託款. 但是更晚期.
參見文獻: 台北1991年出版Lucy Huang (pb):Ch'ing Official and Popular Wares, A Survey of Chinese Ceramics,Taipei 1991. 第265頁.

2077
VASE IN SHANGPING FORM WITH LANDSCAPES.
VASE IN SHANGPING-FORM MIT LANDSCHAFTEN.
China. 20th c.

Porcelain painted in famille jaune. In the leaf-shaped cartouches wide mountainous landscapes with scholars. Height 31.3cm, Ø ca. 18cm. Underneath on turquoise ground in iron red an apocryphal, six-partite Qianlong mark, but later. Condition A.

€ 1.000 – 1.200 | $ 1.180 – 1.416

黃釉如意雙耳山水賞瓶
中國 20世紀 高31,3cm/直徑約18cm
底款 孔雀藍色底釩紅六字
[大清乾隆年制]寄託款 但是更晚期.

2075

2076

2077

China

2078
VASE WITH A PAIR OF PHEASANTS IN BLOSSOMING PEONIES.
VASE MIT FASANENPAAR IN BLÜHENDEN PÄONIEN.
China. Qing dynasty. 19th c.

Porcelain, painted in famille jaune. The baluster-shaped vase with flared lip. Painted with a pair of pheasants sitting on a rock beneath flowering peony and magnolia with hovering butterflies above. Height 46.3cm. Underneath in iron red on a turquoise background an apocryphal six-partite Kangxi mark, but later. Condition C. Lip rim with old restoration.

Provenance:
-Private collection Southern Germany. From an ancestor who was in honorary diplomatic service for Japan acquired locally in the 1920s.

€ 2.500 – 3.000 | $ 2.950 – 3.540

黃釉雉雞牡丹瓶
清 19世紀 高46,3cm
底款 孔雀藍色底釩紅六字康熙寄託款, 但是更晚.
口沿有老舊修痕.
來源:南德私人收藏. 約于1936年購於亞洲之行.

2078

2079

2079
LARGE PILGRIM FLASK WITH COURT SCENES.
GROSSE PILGERFLASCHE MIT ROMANSZENEN.
China. Probably Guangxu-Periode (1875-1908).

Porcelain, painted in famille jaune. Large moon-shaped vase with dragon handles at the cylindrical high neck. Painted with large medallions with scenes from the novel 'Water Margin'. Height 45cm, Ø 28cm. Underneath in underglaze blue a four-partite apocryphal Kangxi mark, but later. Condition A.

Provenance:
-Private collection Rhineland.

€ 1.500 – 2.000 | $ 1.770 – 2.360

黃釉開光抱月大瓷瓶.
約光緒時期 (1875-1908)
高45cm/直徑28cm
開光黃釉. 龍形雙耳, 長頸. 底款釉下青花四字[康熙年制]寄託款, 但是更晚期.
來源: 德國萊茵地區私人收藏.

2080

PLATE WITH RIVER LANDSCAPE.
PLATTE MIT FLUSSLANDSCHAFT.
China. 20th c. or later.

Porcelain painted with enamel colors.
53 x 31.7cm. Condition A.

€ 800 – 1.000 | $ 944 – 1.180

釉上彩山水圖瓷板
中國 20世紀 或更晚期 53x31,7cm

2081

FOUR ROUND PLATES WITH LANDSCAPES OF THE HUANGSHAN MOUNTAINS.
VIER RUNDE PLATTEN MIT LANDSCHAFTEN DES HUANGSHAN-GEBIRGES.
China. Dated to spring 1975. Jingdezhen.

Painted with enamel colors in the style of Qianjiang. Showing the rugged and pine covered peaks of the famous mountains, which are quoted in numerous paintings. One of the plate shows a typical welcoming pine. Ø 20cm. Sign.: Zheng Guojun. Condition A.

€ 1.200 – 1.500 | $ 1.416 – 1.770

淺絳釉上彩黃山圖圓瓷盤(四個)
中國 1975年春 景德鎮 直徑20cm
題銘[鄭國鈞畫于景市]

2082

PORCELAIN PLATE WITH LANDSCAPE.
PORZELLANPLATTE MIT LANDSCHAFT.
China. 20th c. In the style of Wang Ye Ting, one of the Eight Friends of Zhu Shan, but later.

Porcelain painted in enamel colors in the style of Qianjiang. In the wide landscape the lake is belted with mountains with pines. Over a bridge an older person is passing, two men are sitting at the shore and another person is coming in a boat. Between the trees some plain house are ducked, further up in the mountains the roof a red temple. Height 24.5cm, width 38cm, wooden frame: 31 x 43cm. Seal: Wang Ping. Condition A.

€ 1.800 – 2.000 | $ 2.124 – 2.360

淺絳釉上彩山水圖瓷盤
中國 20世紀 高24,5cm/寬38cm/
框31x43cm
鈐印:未讀

China

2083

FOUR LARGE PANELS WITH PAIRS.
VIER GROSSE PANELE MIT PAAREN.
China. Style of Wang Dafan (1888-1961), but later.

Porcelain, painted in enamel colors. Framed with wood. Each panel shows a scholar accompanied by a lady in a garden, a palace or a boat. Each with a poem at the side.

Each frame with a smaller carved panel at the lower part and another one with red lacquer on the upper part. Length 106,5cm, width 28cm, picture size: 73.5 x 21cm. Condition A/B.

€ 2.000 – 2.500 | $ 2.360 – 2.950

釉上彩人物四條屏大瓷板(木框)
中國 王大凡風格(1888-1961), 但是更晚.
長106,5cm/寬28cm/畫面尺寸73,5x21cm
釉上彩大瓷板鑲木框. 木框上部木板涂
紅漆, 上下部分木板雕刻,

2084

PAIR OF LARGE PLATES WITH MONKEYS AND DEER.

PAAR GROSSER PLATTEN MIT AFFEN UND HIRSCHEN.

China. Cyclical dated to 1951, but probably later.

浅绛彩猴鹿圖大瓷板画(一对)
中國 辛卯年/1951年 但是更晚期
55x37cm
釉上彩，瓷板邊緣未施釉.
落款和钤印:[毕渊明]款(1907-1991)

Porcelain, painted with enamel colors, a narrow frame unglazed. On the plates with drawn-in corners a representation of a meeting of macaques and deer. The animals watch each other curiously and make carefully contact.

Both animals are also read as rebus in Chinese. Deer (lu) can be considered as a salary from the state, the word for monkey (hou) means a high government office. 55 x 37cm. Sign. and seal: Bi Yuanming (1907-91), but attributed. Condition A.

€ 2.000 – 3.000 | $ 2.360 – 3.540

China

2085

SMALL FOLDING SCREEN WITH FOWLS.

KLEINER STELLSCHIRM MIT HÜHNERN.

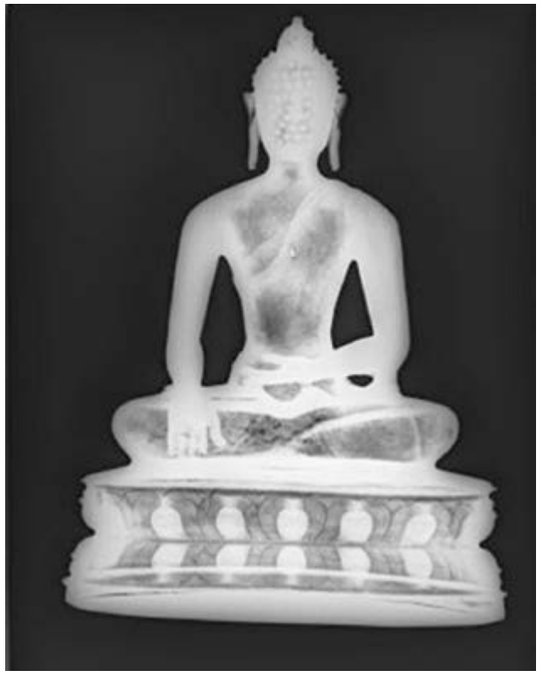
China. 20th c.

釉上彩瓷板画小屏风(四件)
中國 20世紀 高55cm/寬63.5 cm
釉上彩, 木框鑲嵌, 四件套屏風.
落款和钤印:[刘雨岑]款.

Porcelain with enamel colors. Fitted in wooden frames as a four-partite screen. Pairs of cock and hen – each in different positions between chrysanthemums, peonies and berry bushes. Height 55cm, width 63.5cm. Signed and sealed by Liu Yucen, but attributed. Condition A/B.

€ 2.500 – 2.800 | $ 2.950 – 3.304

Buddhist Art



The figure underwent a radiologic investigation. For the x-rays please contact us via e-mail: asia@van-ham.com

2086
IMPORTANT FIGURE OF BUDDHA AKSHOBHYA.
AUSSERGEWÖHNLICHER BUDDHA AKSHOBHYA.
Tibet. 13th/14th c.

Light-colored bronze with thin residue of gilding, with inlays of copper and some residue of pigments. Sitting in vajra pose on a lotus base with an engraved vajra before him, his hands in dyana and bhumsparsha mudra. His expressive face and the taut body tension convey the imperturbable countenance he is symbolizing. The kasaya garment, draped on his left shoulder and in front of his feet falls in elegant folds. It is adorned with a border inlaid in copper with engraved patterns. The earlobes are elongated from wearing heavy earrings, the urna is distinctly accentuated. In the face at the mouth and eyes as well as at the leaves of the base traces of a vivid red pigment, maybe cinnabar, are preserved, the hair is painted in lapis lazuli.

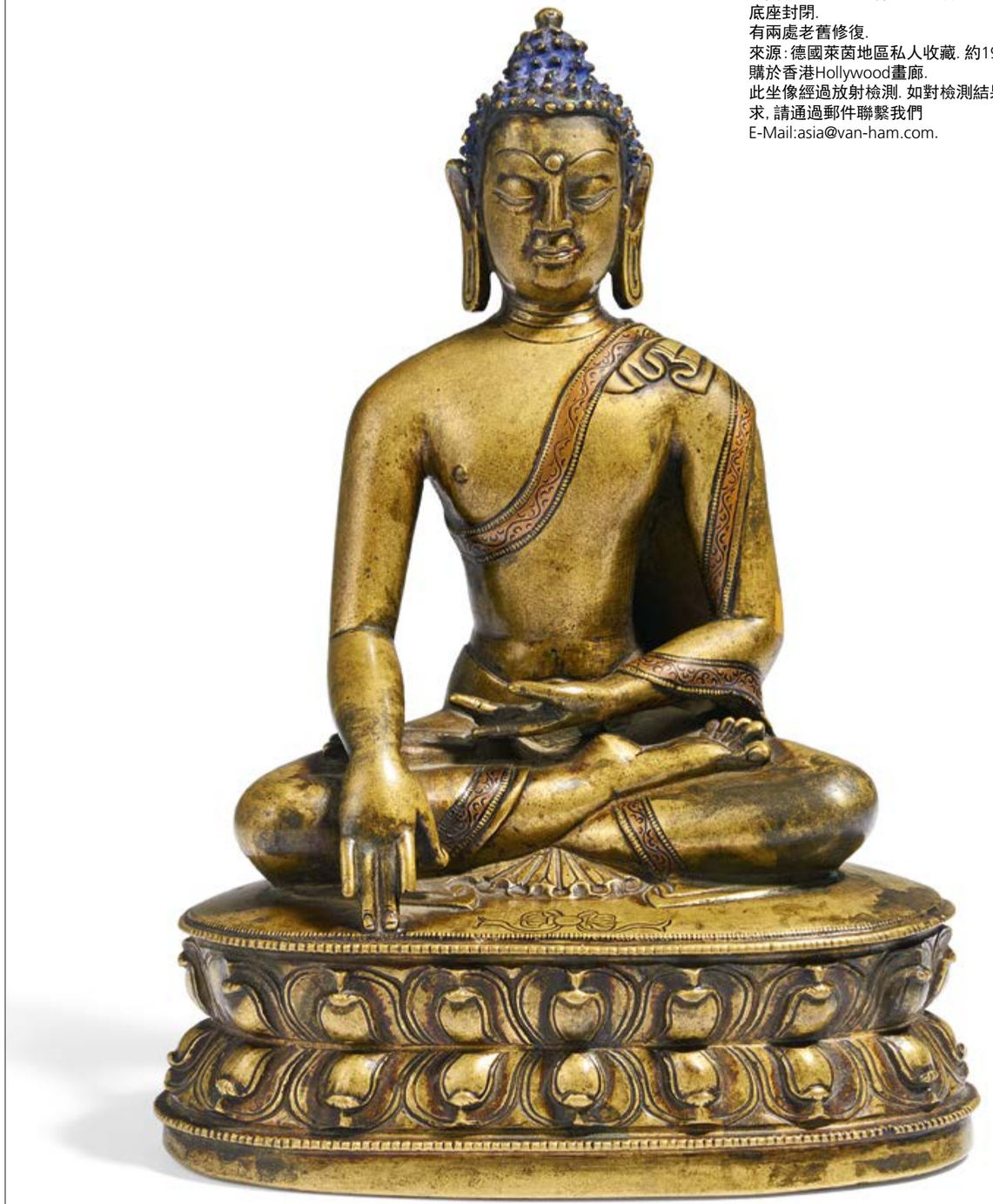
The plate, which closes the base, is probably original and shows a finely engraved stylized lotus blossom including the eight Buddhist treasures with a double vajra in the center. The base is filled with strips, which might be paper or fabric, or probably straw. Other objects might be embedded, but these do not clearly show in the X-ray images. Weight 481g, height 14cm, width 10,2cm, depth 6,8cm. Condition A/B. Two older repairs from the casting.

The careful workmanship and the exceptional quality of the design clearly show that this piece stems from a major workshop.

Provenance:
-Private collection Rhineland. Acquired ca. 1990 at Hollywood Galleries, Hong Kong.

€ 17.000 – 22.000 | $ 20.060 – 25.960

不同尋常的銅阿閦佛蓮花坐像
西藏 13/14 世紀 重量481克/高14cm/寬10,2cm/深6,8cm
淺色銅像殘有鎏金, 鑲銅. 佛金剛坐姿于雕金剛蓮花座, 手結禪定印和觸地印.
底座封閉.
有兩處老舊修復.
來源:德國萊茵地區私人收藏. 約1990年購於香港Hollywood畫廊.
此坐像經過放射檢測. 如對檢測結果有需求, 請通過郵件聯繫我們
E-Mail:asia@van-ham.com.



2087
RARE FIGUR OF A BUDDHA.
SELTENE FIGUR EINES BUDDHA.
India. Probably 11th/12th c.

Bone, carved and polished. With residue of pigments and an expressive patina of age. Sitting in padmasana and with the hands in anjali mudra. At the base small pictures of Hanuman, Ganesha and other Hinduistic deities.

At the back, the figure is as detailed as at the front. Height 9.2cm, width 9.2cm, depth 3.5cm. Condition A/B.

Provenance:
-Private collection Germany.

€ 3.500 – 5.000 | $ 4.130 – 5.900

罕見骨雕佛像
印度 約11/12世紀 高9,2 cm/寬9,2 cm/深 3,5 cm
骨雕打磨光滑. 正反兩面精雕細作, 生動逼真. 表面殘留色彩, 包漿. 佛像跏趺坐, 雙手合十.
來源:德國私人收藏.

2087

2088

2088
STANDING MAITREYA.
STEHENDER MAITREYA.
Tibet/Nepal. 12th/13th c. Pala style.

Yellowish bronze with inlays of silver and copper and residue of dark patina. The future Buddha in his Bodhisattva form standing in tribhanga. In the left hand he holds the water pot and along his right arm a lotus rises. His highly tied up hair conveys the form of a stupa. Both his jewelry and his eyes and mouth adorned with fine inlays of silver and copper. Weight 661g, height 18.5cm, width ca. 7.3cm. Condition A/B.

Provenance:
-Private collection Austria, Salzburg area. Collected in the 1970s to 90s.

€ 1.500 – 2.000 | $ 1.770 – 2.360

彌勒菩薩銅立像
西藏/尼泊爾 12/13世紀 帕拉風格
重量661克/高18,5cm/寬約7,3cm
黃銅鑲銀和銅, 殘深色包漿. 菩薩三屈姿勢站立.
來源:奧地利薩爾斯堡地區于1970年到1990年期間私人收藏.

2089
WHITE TARA (SITATARA) WITH THE SEVEN EYES.
WEISSE TARA (SITATARA) MIT DEN SIEBEN AUGEN.
Tibet/Northeast India. Pala style, probably 12th c.

Bronze with inlays from silver and copper, residue of black patina. Sitting on a double lotus in padmasana, her right hand stretched out in the mudra of generosity, the left raised to her heart. She wears the seven-partite jewels of a Bodhisattva and a three-leaf crown. The silver inlays are in the jewels and as pearl row on the lotus base, which is closed underneath.

Compare:
-G.-W. Essen/T.T. Thingo: Die Götter des Himalaya, Buddhistische Kunst Tibets. München 1990, p. 59, no 115 und 116.
-B. Khanna, et al.: Human and Divine, 2000 Years of Indian Sculpture, 2000, no. 29.

€ 12.000 – 15.000 | $ 14.160 – 17.700

銅七目白度母坐蓮像
西藏/印度東北地區 帕拉風格
可能為12世紀 重量223克/高9,6cm
銅胎鑲銀和銅. 殘黑色包漿. 跏趺坐與雙蓮, 右手結與愿印. 底座封閉.
參見:-慕尼黑1990年出版
G.-W.Essen/T.T.Thingo: Die Götter des Himalaya,Buddhistische Kunst Tibets. München 1990, 第59頁第115和116號.
-B.Khanna,et al.:Human and Divine, 2000 years of Indian Sculpture, 2000年出版第29號.

2090
KNEELING GARUDA.
KNIENDER GARUDA.
Nepal. 16th c. or later.

Black stone. Kneeling on a lotus pedestal, holding his hands in anjali mudra. The long curled hair spread on the back down to the wings. The tail feathers extend to the back of the pedestal. Height 13.5cm. Condition B. Rubbed by ritual use.

€ 1.600 – 2.000 | $ 1.888 – 2.360

石迦樓羅大鵬金翅鳥跪像
尼泊爾 16 世紀 或者更晚期 高13,5cm
黑石. 迦樓羅大鵬金翅鳥跪于蓮座,
雙手合十.
有供奉使用摩擦痕跡.

2091
SITTING GANESHA.
SITZENDER GANESHA.
India. Ca. 14th c.

Sandstone with patina. He is sitting in lotus position on a base. With his right hand he holds the broken tusk, with his left hand he once held a now lost attribute. He is crowned with a jewelled band, ending in a conical peak. Only at the back visible is the pleated and belted dhoti. Height 24cm. Condition A/B.

€ 2.500 – 3.500 | $ 2.950 – 4.130

石象頭神盤腿坐像
印度 約14世紀 高24cm
砂石包漿.

2090

2091

2092
AMITAYUS.
AMITAYUS.
Nepal. Ca. 13th-15th c.

Bronze with dark, shining patina and residue of gilding. Sitting in padmasana, crowned and with both ends of his stole swinging up to his shoulders, his hands on his lap once held the amrita vessel. Weight 284g, height 9.7cm. Condition A/B. **Supplement:** Wooden base.

€ 1.800 – 2.000 | $ 2.124 – 2.360

銅無量壽佛坐像
尼泊爾 可能13-15世紀
重量284克/高9,7cm
銅明亮深色包漿, 殘留鎏金. 跏趺坐, 戴冠,
手持甘露容器.
附 木座.

2092

2093

2093
PADMAPANI LOKESHVARA.
PADMAPANI LOKESHVARA.
Nepal/Tibet. 12th c.

Dark grey stone cut with fine detail. Sitting in lalitasana with his right foot on a separate base and with his hands in varada mudra. With his left hand he is holding a lotus, to the right side of his head a stupa. He is crowned and adorned with jewelry. Height 8.2cm. Condition A/B.

€ 1.000 – 1.300 | $ 1.180 – 1.534

蓮華手菩薩石雕坐像
尼泊爾/西藏 12世紀 高8,2 cm
黑灰色石. 蓮華手菩薩手結與愿印.

2094

HEAD OF A TATHAGATA BUDDHA.

KOPF EINES TATHAGATA-BUDDHA.

Nepal. Early Malla period.
Ca. 13th-15th c.

Bronze with dark patina and residue of cultic painting. The elegant face features a gentle smile. The hair is pinned up and adorned with a five-leaved crown. At both sides ribbons are swinging high and large creoles are attached to the ears. All these features are characteristic of the period. Height 13.5cm. On a pedestal. Condition B.

Compare:
-A figure of an Amoghasiddhi Buddha with similar features is present in the collection of the Alain Bordier Foundation.

€ 3.500 – 4.500 | $ 4.130 – 5.310

銅如來佛頭像
西藏/尼泊爾 瑪拉早期 約13/15世紀
重量738克/高13,5cm
銅深色包漿, 殘彩繪. 有底座.
參照比較: Alain Bordier Foundation
基金會收藏中有一不空成就佛的佛頭與之相似.

2094

2095

2095

HUGE RITUALE EWER IN MONK'S CAP SHAPE (SENGMAOHU).

GROSSE RITUALKANNE IN FORM EINER KOPFBEDECKUNG FÜR MÖNCHE (SENGMAOHU).

Tibet. Ca. 15th c.

Copper bronze with dark patina. The bulbous shape with two handles and a pair of movable rings at the side of the ample dimensioned spout. The body and the upper part each adorned with a flowering plant in bas-relief

Weight 5.85kg, height 44cm, Ø ca. 24.5cm. Condition B. Some older repairs, chips at the footring and smaller ones at the lip.

€ 1.500 – 1.800 | $ 1.770 – 2.124

千佛冠形祭祀大銅壺
西藏 約15世紀 重量5850克/高44cm/直徑約24,5cm
銅深色包漿. 鼓腹, 雙把手, 寬大壺口兩邊各兩個活環.
多處舊的修復. 足部. 口部瑕疵.

2096

IMPORTANT AND LARGE THANGKA OF PADMASAMBHAVA.

BEDEUTENDES UND GROSSES THANGKA DES PADMASAMBHAVA.

Nepal/Tibet. 19th/20th c.

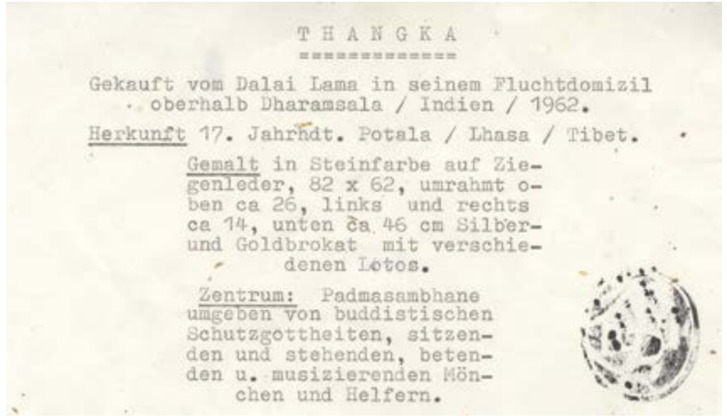
Colors and gold on fabric. Mounted with Gyaser brocade (Varanasi, Benares, India). Side knobs from silver. The founder of the Tibetan Buddhism is revered also as Guru Rinpoche (Precious Master). He is shown here with Amithaba above his head and surrounded by some of his eight manifestations. Depicted below are stages of his life. At the right upper part he is shown in the seldom form as the healer Orgyen Menla, surrounded by the Eight forms of the Medicine Buddha. Orgyen Menla is not one of the Eight Manifestations of Padmasambhava.

The Thangka might come from the entourage of the present Dalai Lama. On the back of the central figure a consecration inscription in red. The fabric of the mounting was imported from India and used by the highest ranks of the Nobility in the Himalayan region. 83 x 64cm, overall dimensions 150 x 98cm. Fitted large wooden box with glass available. Condition A/B.

Provenance:
-According to a paper on the back acquired from the Dalai Lama in Dharamsala, India, 1962.
-Private collection Dr. Braun-Angott, Hagen.
-Private collection Rolf Sachse, as a present.
-Private collection Lower Saxony, by inheritance.

€ 2.500 – 3.000 | $ 2.950 – 3.540

重要的大幅蓮花生大士唐卡
尼泊爾/西藏 19/20世紀
畫面83x64cm/整150x98cm
織布設色描金, 印度迦尸國瓦拉納西進口絲紗織錦裝裱. 銀扣.
此唐卡應是直接來源於當今第十四世達賴喇嘛的身邊.
來源:
–德國下薩克森經過遺產繼承的私人收藏
–Rolf Sachse的私人收藏, 作為禮物獲得.
–德國哈根Dr.Braun-Angott博士的私人收藏
–據固定在唐卡背面字條記錄達賴喇嘛1962年購於印度Dharamsala達蘭薩拉.



THANGKA

Gekauft vom Dalai Lama in seinem Fluchtdomizil oberhalb Dharamsala / Indien / 1962.

Herkunft 17. Jahrhdt. Potala / Lhasa / Tibet.

Gemalt in Steinfarbe auf Ziegenleder, 82 x 62, umrahmt oben ca 26, links und rechts ca 14, unten ca 46 cm Silber- und Goldbrokat mit verschiedenen Lotos.

Zentrum: Padmasambhane umgeben von buddistischen Schutzgottheiten, sitzenden und stehenden, betenden u. musizierenden Mönchen und Helfern.

2097
STANDING LOKESHVARA.
STEHENDER LOKESHVARA.
Nepal. 16th c.

Copper bronze, finely engraved, fire-gilt and with residue of gold painting and pigments. Standing on a double lotus pedestal, he holds in his left hand a blooming lotus and in his right hand a water pot. His head adorned by an impressive richly ornamented crown and surrounded by an aureole. Weight 1966g, height 29cm. Condition A/B.

Provenance:
-Private collection Austria, Salzburg area. Collected in the 1970s to 90s.

€ 2.800 – 3.500 | $ 3.304 – 4.130

銅圣觀音雙蓮立像
尼泊爾 16世紀 重量1966/高29cm.
銅胎精雕鎏金, 殘彩繪痕跡.
來源：奧地利薩爾斯堡地區于1970年到1990年期間私人收藏.

2097

2098
STANDING BUDDHA SHAKYAMUNI.
STEHENDER BUDDHA SHAKYAMUNI.
Tibet. 18th/19th c.

Copper bronze, fire-gilt and with gold painting and pigments. The historical Buddha with his right hand in varada mudra. The left hand raised to shoulder height and holding the edge of his samghati garment. The hands as well as the face with gold painting. The urna marked with a character. Base sealed. Weight: 1368g, height 21.8cm. Condition A/B. **Supplement**: Base originally cast separately, now connected with figure. Rubbed.

Provenance:
-Private collection Austria, Salzburg area. Collected in the 1970s to 90s.

€ 800 – 1.100 | $ 944 – 1.298

銅釋迦摩尼立像
西藏 18/19世紀 重量1368克/高21,8cm.
銅胎鎏金, 彩繪. 右手結與愿印. 手部和面部鎏金. 底座封閉.
附 底座分開澆鑄, 和銅像相連. 有摩擦痕跡.
來源：奧地利薩爾斯堡地區于1970年到1990年期間私人收藏.

2098

2099
GREEN TARA.
GRÜNE TARA.
Tibet/Himalaya region. Ca. 16th c.

Bronze with residue of gilding, dark patina with green spots. Sitting on a lotus throne with her hands in varada and vitarka mudra, to the sides of the shoulders lotus flowers. The right foot placed on a separate lotus as a symbol of her willingness to act. Weight 471g, height 13.2cm. Condition B. Base somewhat dented.

€ 1.800 – 2.000 | $ 2.124 – 2.360

銅綠度母蓮花坐像
西藏/喜馬拉雅地區 約16世紀
重量471克/高13,2cm/寬10,5 cm.
銅胎殘有鎏金, 深色和綠色包漿. 坐于蓮花寶座, 手結與愿印和說法印.
底座壓痕.

2099

2100
GREEN SHYAMA TARA.
GRÜNE SHYAMA TARA.
Tibet. 15th/16th c.

Copper alloy with fire-gilding. Sitting on a lotus base, her right foot in moving attitude, showing her willingness to get into action. Her right hand placed on the leg, her left hand raised in front of the chest. She is dressed in flowing ribbons with rich jewelry and she is also crowned. At each shoulder an Utpala flower.

The plate of the probably originally sealed base engraved with an lotus flower, rather than the usual double vajra. The figure shows traces of long time of use and worship. Height 9cm. Condition A/B.

Provenance:
-Private collection Germany.

€ 2.600 – 2.900 | $ 3.068 – 3.422

銅綠度母坐蓮像
西藏 15/16世紀 高9cm
銅合金胎鎏金. 封底, 底座罕見刻蓮花.
銅像有供奉痕跡.
來源：德國私人收藏.

2100

2101
TSONGKHAPA.
TSONGKHAPA.
Tibet. 17th/18th c.

Bronze with dark patina, residue of gilding and a black layer (prob. soot patina). The great teacher with his characteristic headgear as an incarnation of Maitreya with the sword and the book of knowledge on lotus flowers at his shoulders. He sits in padmasana on a double lotus. The face is shaped with much ability and very lively. Base open, figure lacquered inside. Weight 401g, height 14.3cm. Condition A/B.

€ 1.500 – 2.500 | $ 1.770 – 2.950

宗喀巴銅像
西藏 17/18世紀
重量401克/高14.3cm/寬10cm
銅胎深色包漿, 殘有鎏金, 黑色煙灰層. 跏趺坐與雙蓮. 底座未封. 像體內壁涂漆.

2101

2102

2102
MAHASIDDHA.
MAHASIDDHA.
Himalaya region. Ca. 16th/17th c. Old Pala style.

Bronze with dark patina, residue of a black coating and red pigments. In relaxed position sitting on a tiger skin on a lotus throne. He is clad with a dhoti around his hips and wears jewels on his breast. His hair is done up high and held with ribbons. Weight 1070g, height 17cm. Condition A/B.

€ 2.500 – 3.500 | $ 2.950 – 4.130

銅大成就者坐蓮像
喜馬拉雅地區 約16/17世紀 舊帕拉風格.
重量1070克/高17cm/寬 12cm
銅胎深色包漿, 殘有黑紅色斑.

2103
BUDDHA SHAKYAMUNI.
BUDDHA SHAKYAMUNI.
Tibet. Ca. 16th c.

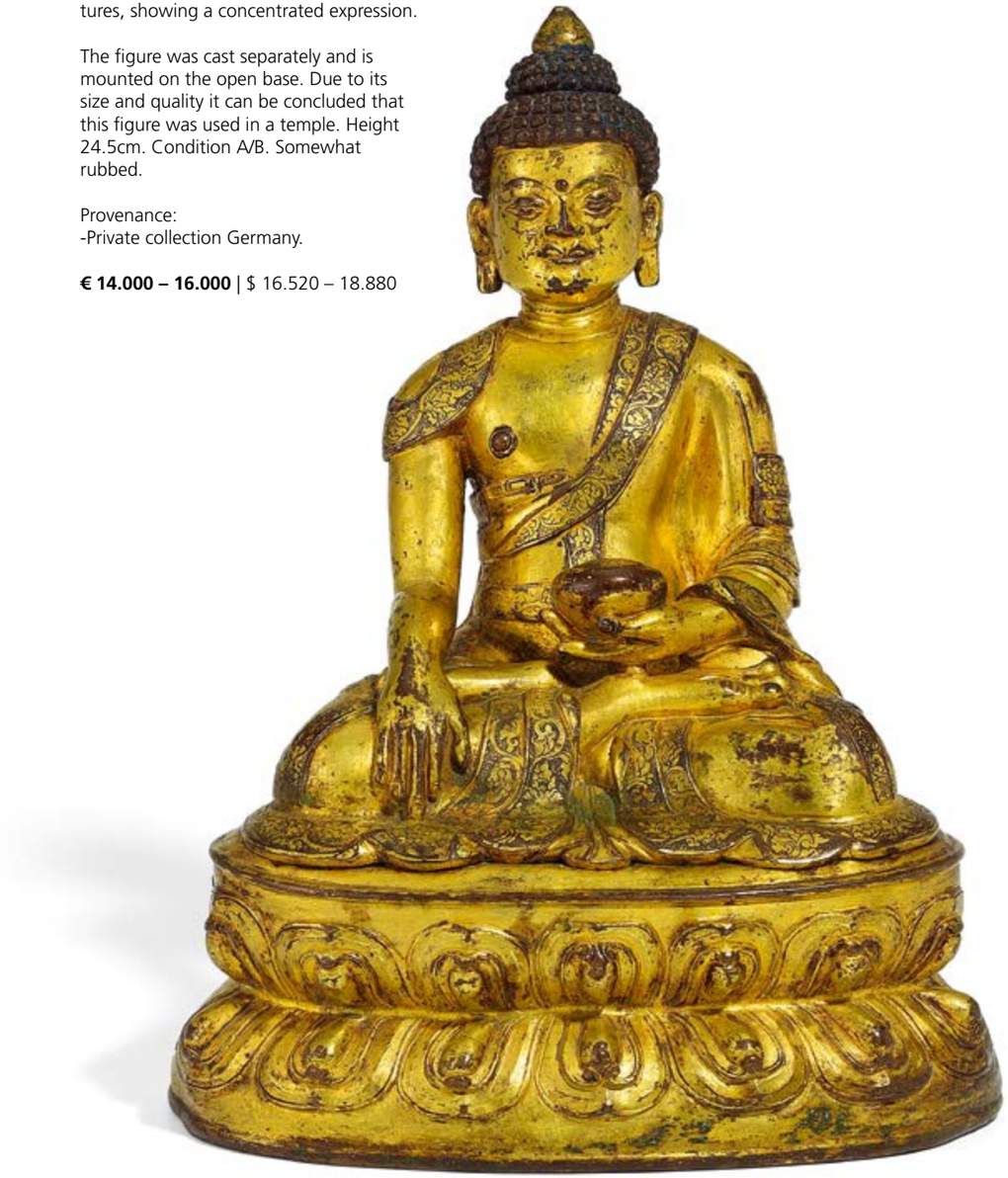
Gilded bronze with fine chasing, residue of painting. The historical Buddha sitting on a double lotus, with his right hand in the mudra of calling the earth to witness his enlightenment, his left hand holding the patra bowl. He wears all three jiasha robes, each adorned with a fine lotus border. His face is cut with contoured features, showing a concentrated expression.

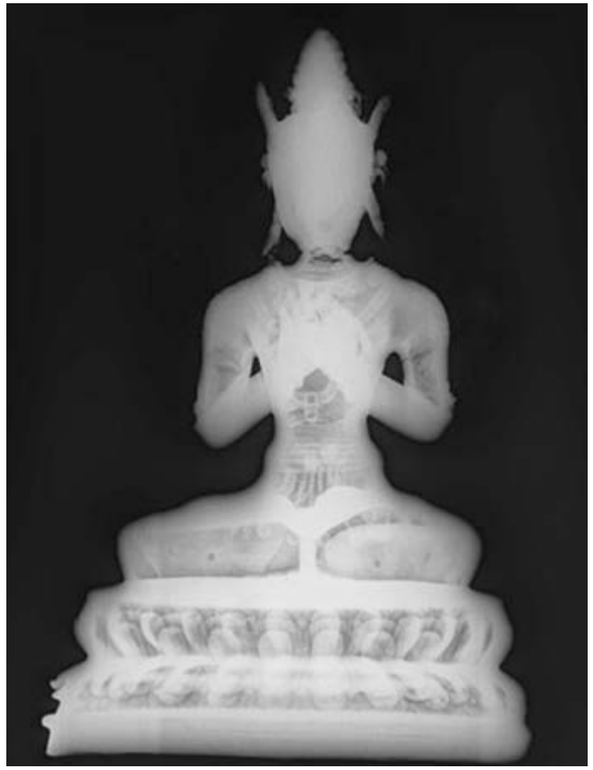
The figure was cast separately and is mounted on the open base. Due to its size and quality it can be concluded that this figure was used in a temple. Height 24.5cm. Condition A/B. Somewhat rubbed.

Provenance:
-Private collection Germany.

€ 14.000 – 16.000 | $ 16.520 – 18.880

銅釋迦牟尼坐蓮像
西藏 約16世紀 高24.5cm
銅胎鎏金, 精細紋路. 坐于雙蓮
佛身與底座分體澆鑄, 底座未封.
鑒於銅像的大小和質量, 應為寺廟供奉造像.
有摩擦痕跡.
來源:德國私人收藏.





For the complete x-ray please contact us via e-mail: asia@van-ham.com

2104
THE JEWELED BODHISATTVA MAITREYA.
BODHISATTVA MAITREYA IM JUWELENSCHMUCK.
Tibet. Ca. 16th/17th c.

Bronze with fire gilding, in the face painted with gold and pigments. Inlaid with semi-precious stones. Sitting in vajra position on a double lotus, both hands in dharmachakra mudra holding the stems of the lotus flowers at his shoulders. The richly jeweled figure is adorned with an eight-leaved crown. The borders of the garments, the crown and the leaves of the lotus flowers finely engraved.

The lotus base is filled and sealed, the double vajra underneath is very finely engraved.

In a radiological examination, it got visible that the base is filled with smaller rounded forms, which may be cereals, probably barley. These are embedded in some sort of wadding or fibers. Height 20,5cm. Condition A/B.

€ 6.000 – 8.000 | $ 7.080 – 9.440

銅彌勒菩薩變身普賢菩薩坐蓮像
西藏 約16/17世紀 高20,5cm
銅胎鎏金, 面部鎏金彩繪. 鑲石. 菩薩金剛坐姿于雙蓮. 雙手結說法印.
放有供奉物的蓮花寶座封閉, 精雕雙金剛.
通過放射檢測顯示底座裡面充斥紙, 織物或者稻草. 有可能還有其他供奉物, 但從檢測圖片不能清楚確定.
如果對完整的檢測結果有需求, 請通過郵件聯繫我們 E-Mail:asia@van-ham.com.

2105
IMPORTANT FIGURE OF THE MAHASIDDHA THANGTONG GYALPO.
BEDEUTENDE FIGUR DES MAHASIDDHA THANGTONG GYALPO.
Tibet. 16th c.

Copperbronze with gilding. Sitting in relaxed pose on a goat with saddle cloth, lying on a rocky base. He wears his hair pinned up and is adorned with jewels. He is dresses with a cloth at his legs and around his shoulders. In his left he holds a kapala bowl with flames, which might be meant to be a vase of long life. The inscription on the base might be a donor name.

Thangtong Gyalpo lived in the 14th c. and is famous for building 108 iron chain suspending bridges (in other legends only 58). He raised the money for this by establishing a song and dance group of seven sisters. He is also revered as the 'God of Drama'. The goat might be a reference to one of his reincarnations. Height 8.1cm, width 5.2cm, depth 2.8cm. On the back of the sealed base a engraved inscription 'Ma lha'. Condition A/B.

€ 6.500 – 7.500 | $ 7.670 – 8.850

重要的大成就者湯東傑布銅坐像
西藏 16世紀 高8,1cm/寬5,2cm/深2,8cm.
銅胎鎏金. 底座上銘文可能是供奉者的尊稱.
湯東傑布生活在14世紀, 主持, 資助建造了108座鐵橋, (也有記載58座或者114座鐵橋) 稱鐵橋活佛, 也是藏戲的奠基人.
底座背面銘文Ma 1ha

2106
LARGE SHADBHUJA MAHAKALA.
GROSSER SHADBHUJA MAHAKALA.
Tibet. 18th c.

Bronze, partly fire-gilt and with painting in gold and pigments. The wrathful deity with six arms and three heads, each with a third eye. He is adorned with jewels and a snake collier, he is crowned with a skull crown. His hair is red like fire and around his body a long scarf is fluttering. The vajra and katrika cutting knife he is holding are cast separately. At his back a cavity for the consecration. Weight 4637g, height 28,5cm, width 22cm. Condition A/B.
Supplement: Wooden base.

Provenance:
-Private collection Hamburg.

€ 2.100 – 2.500 | $ 2.478 – 2.950

大型六臂大黑天護法神銅像
西藏 18世紀 重量4637克/高28,5cm/寬22cm
銅胎部分鎏金, 彩繪. 金剛和刀具分開製作. 銅像背後有放置貢品裝藏洞.
附 木座
來源:德國漢堡私人收藏.

2106

2107
IMPRESSIVE VAJRAYOGINI.
EINDRUCKSVOLLE VAJRAYOGINI.
Tibet. 18th c.

Fire-gilt copper bronze with residue of gold painting and pigments. Standing in dynamic posture – one leg slightly bent, the other stretched out – she appears powerful and likewise very graceful. With her left hand she holds a blood filled scull cup up high to drink from it. In her right hand is a flaying knife. Her head adorned with a five-part scull crown. Weight 554g, height 17.8cm. Condition A/B. **Supplement**: Wooden base.

Provenance:
-Private collection Austria, Salzburg area. Collected in the 1970s to 90s.

€ 800 – 900 | $ 944 – 1.062

2107

2108

LARGER THAN LIFE HEAD OF A BUDDHIST PRINCE.

ÜBERLEBENSGROSSER KOPF EINES BUDDHISTISCHEN PRINZEN.

Tibet or Nepal. 18th c.

Copper bronze in repoussé with gilding and painted with pigments. The stylized facial features of this head show a youthful face, probably that of a prince with a stylish moustache and an elegantly slung turban. The head is composed of two parts. The ears and head cover are worked separately and riveted to the head. The earlobes are pierced and elongated by heavy, moveable creoles from twisted metal. Height 41cm, width (ears) ca. 27cm, depth ca. 22cm. Condition A/B.

Provenance:
-According to a former owner from the collection of Barbara S. Adams (1931-2015), consort of the Nepalese Prince Basundhara (1921-77).
-Collection of the artist Robert Jacobsen (1912-93).
-Private collection Northern Germany, acquired in Copenhagen.

Published:
-Karsten Ohrt & Lise Seisboll: Roberts Jacobsens Univers. Denmark 1992. Photo p. 118.

€ 8.000 – 10.000 | $ 9.440 – 11.800

大於真人佛教王子銅頭像
不丹或者尼泊爾 18世紀 高41cm /
寬包括耳部約27cm/深約22cm
銅鎏金雕模工藝製作, 料繪.
前後兩部份鑄成頭像. 耳部頭飾分開製作組合. 長耳下墜活動耳環.
來源:
–據前收藏所有者稱來自於尼泊爾王子 Basundhara (1921-77) 的伴侶, 收藏家 Barbara S. Adams (1931-2015)的收藏.
–藝術家Robert Jacobsen (192-93) 的收藏
–北德私人收藏, 購於哥本哈根.
參見:
–丹麥1992 年出版Karsten Ohrt & Lise Seisboll 合著的Roberts Jacobsens Univers. 第118頁圖片.

2109

LARGER THAN LIFE HEAD OF DRUKPA KUNLEY.

ÜBERLEBENSGROSSER KOPF DES DRUKPA KUNLEY.

Tibet or Nepal. 18th c.

Copper bronze in repoussé with gilding and painted with pigments. The impressively large head shows stylized, overstated facial features and an elaborate hairstyle. The head is composed of two parts. The ears and the chignon are separately worked and riveted to the head, as well as the stand in shape of the shoulders. The Vandyke beard gives the idea, that this might be a portrait of Drukpa Kunley. He lived 1455-1529 in Tibet and was made immortal in the oral tradition of Bhutan as 'holy madman'. The sometimes erotic stories featuring him have unconventional themes and are teaching about the problems of carnal desires in the Buddhist world. Height 54.2cm, width (including the ears) ca. 35cm, depth ca. 30cm. Condition A/B.

Provenance:
-According to a former owner from the collection of Barbara S. Adams (1931-2015), consort of the Nepalese Prince Basundhara (1921-77).
-Collection of the artist Robert Jacobsen (1912-93).
-Private collection Northern Germany, acquired in Copenhagen.

Compare:
-Karsten Ohrt & Lise Seisboll: Roberts Jacobsens Univers. Copenhagen 1992. Compare photos p. 118/119.

€ 9.000 – 12.000 | $ 10.620 – 14.160

大於真人竹巴昆烈銅頭像
不丹或者尼泊爾 18世紀 高54,2cm/
寬包括耳部約35cm/深約30cm
銅鎏金雕模工藝製作, 料繪.
頭部由兩部份鑄成. 耳部髮結和支腳分開製作組合.
極有風格的鬍鬚證明此頭像可能為生活在西藏的傳承竹巴葛舉瑜伽修煉者竹巴昆烈 (1455-1529).
來源:
–據前收藏所有者稱來自於尼泊爾王子 Basundhara (1921-77) 的伴侶, 收藏家 Barbara S. Adams (1931-2015)的收藏.
–藝術家Robert Jacobsen (192-93) 的收藏
–北德私人收藏, 購於哥本哈根.
參見:
–丹麥1992 年出版Karsten Ohrt & Lise Seisboll 合著的Roberts Jacobsens Univers. 第118/ 119頁圖片.

2110

LARGER THAN LIFE HEAD OF A BUDDHIST MONK.

ÜBERLEBENSGROSSER KOPF EINES BUDDHISTISCHEN MÖNCHS.

Tibet or Nepal. 18th c.

Copper bronze in repoussé with gilding and painted with pigments. The stylized facial features of the big head show great concentration and determination. The head is composed of two parts, the ears are separately worked and riveted to the head as well as the collar, which forms a foot ring around the neck. Height 48.5cm, width approx. 38cm, depth approx. 27cm. Condition A/B. **Supplement**: Catalog of the collection Robert Jacobsen with photo of the head.

Provenance:
-According to a former owner from the collection of Barbara S. Adams (1931-2015), consort of the Nepalese Prince Basundhara (1921-77).
-Collection of the artist Robert Jacobsen (1912-93).
-Private collection Northern Germany, acquired in Copenhagen.

Published:
-Karsten Ohrt & Lise Seisboll: Roberts Jacobsens Univers. Denmark, 1992. Photo p. 119.

€ 8.000 – 10.000 | $ 9.440 – 11.800

大於真人佛教和尚銅頭像
不丹或者尼泊爾 18世紀 高48,5cm / 寬約38cm /深約27cm
銅鎏金雕模工藝製作, 料繪.
頭部由兩部份鑄成. 耳部, 領部分開製作組合.
附 帶有此藏品圖像的Robert Jacobsen 收藏目錄
來源:
-據前收藏所有者稱來自於尼泊爾王子 Basundhara (1921-77) 的伴侶, 收藏家 Barbara S. Adams (1931-2015)的收藏.
-藝術家Robert Jacobsen (192-93) 的收藏
-北德私人收藏, 購於哥本哈根.
參見:
-丹麥1992 年出版Karsten Ohrt & Lise Seisboll 合著的Roberts Jacobsens Univers. 第119 頁圖片

2111

KIRA – WOMEN'S DRESS PIECE.

KIRA – TUCHGEWAND FÜR FRAUEN.

Bhutan. 20th c.

Plant fibers, probably cotton, maybe mixed with rayon. Woven in stripes, tabby weave patterned with supplementary warps and wefts. The stripes with dark red background with a woven pattern with a supplementary warp in yellow (aikapur) show a mirror-inverted pattern on both sides. They are alternating with stripes with green, blue and dark red background with weft brocaded patterns. The colors of the background are from natural sources, while the weft brocaded patterns seem to be dyed with chemical dyes. In one part the brocaded patterns are in the shape of small medallions, in the other part as diamond patterns in alternating colors. Sewn from three panels. The ends with warp fringe. Length 233cm, width 125cm. Condition A/B.

Provenance:
-Collection of Barbara S. Adams (1931-2015), consort of the Nepalese Prince Basundhara (1921-77).

Compare:
-Barbara S. Adams: Traditional Bhutanese Textiles. Bangkok 1984. P. 16-17. This publication is part of the lot.

€ 1.200 – 1.500 | $ 1.416 – 1.770

The figure was radiologically examined. For the x-ray please contact us via e-mail: asia@van-ham.com

2112
THE TRANSCENDENT BUDDHA VAIROCANA.
DER TRANSZENDENTE BUDDHA VAIROCANA.
Tibet. Ca. 16th/17th c.

Figure from cast copper bronze, gilt and painted with pigments. Base in repoussé, gilt copper bronze. The well-proportioned face shows a fine smile and residue of the detailed painting, especially at the left eye. The hands held in front of the heart in a mirrored bodyangi mudra, which symbolizes the unification of opposites. The kasaya garment draped in elegant folds over the left shoulder and arm and in front of his feet. The base closed underneath. In the radiological examination, it became visible that the base is filled with smaller rounded forms, which are probably cereals, possibly barley.

Vairocana as the central of the five big Tathagata Buddha symbolizes the absolute wisdom and radiates throughout the whole universe. His mudra resembles the teaching gesture, as he is revered as a great teacher. Height 25cm. Condition A/B. Some older repairs beneath the gilding.

Provenance:
-Private collection Southern Germany, acquired in the 1960s/70s.

€ 5.000 – 7.000 | $ 5.900 – 8.260

普明大日如來佛銅像
西藏 約16/17世紀 高25cm /寬14cm / 深11,5cm
澆鑄銅像, 鎏金精細彩繪. 底座鎏金雕模工藝製作. 蓮花底座封閉.
可見鎏金下多處舊修復痕跡.
來源：南德私人收藏, 于1960/1970年代購得.
此坐像經過放射檢測. 如對檢測結果有需求, 請通過郵件聯繫我們
E-Mail:asia@van-ham.com.

Buddhist Art

2113
BUDDHA WITH DHARMACHAKRA MUDRA.
BUDDHA MIT DHARMCHAKRA MUDRA.
Tibet. 18th c.

Copper bronze with fire gilding and pigments. Sitting on a double lotus, the tips of the petals engraved with spiral tendrils. The kasaya robe draped in elegant folds. Hands and face as like as the complete figure are masterfully worked and refer to a workshop of high rank.

Bottom of the base sealed. Weight 1260g, height 17.4cm, width 10.6cm. Condition A/B.

€ 6.000 – 8.000 | $ 7.080 – 9.440

銅手結說法印菩薩坐蓮像
西藏 18世紀
重量1260克/17,4cm/寬10,6cm
銅胎鎏金, 有斑痕. 端坐于雙蓮之上.
底座封閉.

2114
THANGKA WITH SAMANTHABADRA AND THE PEACEFUL AND WRATHFUL DEITIES OF THE BARDO.
THANGKA DES SAMANTHABADRA MIT DEN FRIEDVOLLEN UND ZORNVOLLEN GOTTHEITEN DES BARDO.
Tibet, 19th c.

Colors and gold on fabric. Mounted with Chinese silk. In the center of this Thangka, the Adi Buddha Samantabhadra is depicted in yab-yum. On a bright green background, in the lower half of the

painting, we see the Peaceful Deities of the Bardo, while on the upper half, painted on a lapis lazuli blue background, the Wrathful Deities are shown.

The brilliant lapis lazuli blue and malachite green as well as the striking orange colors are classic of the finest paintings of the late 18th and 19th c. The graphic rendering of the Wrathful Deities reveals the hand of a master painter. Painting 68 x 54 cm. With textile frame 125 x 90 cm.

Provenance:
-Private collection Germany (before 1975).
Published:
-Detlef Ingo Lauf, Geheimlehren Tibetischer Totenbuecher – Jenseitswelten und Wandlung nach dem Tode (Freiburg im Breisgau, 1975), Tafel 8.

€ 20.000 – 25.000 | $ 23.600 – 29.500

華嚴三聖之象征理得行得的普賢菩薩唐卡
西藏 19世紀 長68cm/寬54cm/
總長125x90cm
設色描金織布. 中國絲綢裝裱.
來源:德國1975年之前的私人收藏
參見:Detlef Ingo Lauf著:Geheimlehren Tibetischer Totenbuecher – Jenseitswelten und Wandlung nach dem Tode. Freiburg im Breisgau, 1975. 出版 Abb.Tafel 8.

2115
LAMA OF BÖN RELIGION, TRETON TSEWANG TSULTRIM.
LAMA DER BÖN-RELIGION, TRETON TSEWANG TSULTRIM.
Tibet. 18th/19th c.

Copper bronze finely engraved. On a double lotos base sitting in padmasana. His monk's robe draped in elegant folds and he wears the characteristic lotus hat of lamas of the Bön religion, consisting of eight petals. The left hand holds the vase of longevity, the right one a manuscript. The figure is finely worked. Base sealed and plate with engraved Swastika symbol. Weight 374g, height 12.5cm, width 8.5cm. Condition A/B. Base plate slightly dented.

Provenance:
-Private collection Hamburg.

€ 800 – 900 | $ 944 – 1.062

2116
PADMASAMBHAVA.
PADMASAMBHAVA.
Bhutan. 18th c.

Copperbronze with engraved details. The Buddhist Master as Guru Rinpoche sitting in padmasana on a lotus throne. The design of the lotus leaves is characteristic for Bhutan.

Padmasambhava is connected to Bhutan through his intervention when the deity Shelging Karpo was threatening king Sendharkha. Weight 928g, height 19cm, width 12,6cm. Condition A/B.

€ 3.000 – 4.000 | $ 3.540 – 4.720

蓮花生大士銅像
不丹 18世紀 重量928克/高19cm/寬12,6cm
銅胎細雕. 蓮花生大士跏趺坐去蓮花寶座.

2115

2116

2117
SHADAKSHARI LOKESHVARA.
SHADAKSHARI LOKESHVARA.
Tibet. Ca. 18th/19th c.

Copper bronze with dark patina and gilding. Sitting in padmasana on a double lotus. Both major hands in anjali mudra holding the wish-granting jewel which symbolizes enlightenment. In his raised right hand he once held prayer beads, in his left he holds a lotus bud at his shoulder. He wears seven-partite Bodhisattva jewels and a high crown, which is adorned with a small picture of his spiritual father Buddha Amithhaba. Face, hands, feet and the lotus throne are not gilt and make a pleasing contrast. Base sealed underneath.

This form of Avalokiteshvara (Bodhisattva of compassion) embodies the well-known mantra 'om mani padme hum'. This six syllables correspond to the six realms of existence, whose residents he brings enlightenment. The realms are that of the gods, the half gods, the humans, the animals, the hunger spirits and finally the realm of hell. Weight 1780g, height 24.2cm, width 15.7cm. Condition A/B.

€ 6.000 – 8.000 | $ 7.080 – 9.440

銅四臂六音節觀音坐蓮像
西藏可能18/19世紀
重量1780克/高24,2cm /寬15,7cm
銅胎深色包漿鎏金. 跏趺坐與雙蓮, 雙手合十. 底座封閉.

2118
ACHALA.
ACHALA.
Sino-tibetan. 18th/19th c.

Fire-gilt copper bronze with residue of pigments. Standing on a narrow lotus base and with wrathful face he brandishes a large sword above his head. On his head he wears a five-leaved crown, his body adorned with a scull garland. The scarf fluttering around his body in multiple loops is showing the Chinese influence. Weight 1565g, height 16.5cm, width ca. 13.5cm. Condition A/B.
Supplement: Chinese box.

Provenance:
-Private collection Hamburg.

€ 1.500 – 2.000 | $ 1.770 – 2.360

銅不動明王蓮花立像
漢藏式 18/19世紀 重量1565克/高16,5cm/寬約13,5cm
銅胎鎏金, 殘有彩繪.
附 中式收藏盒.
來源:德國漢堡私人收藏.

2119
SITTING MEDICINE BUDDHA BHAISAJYAGURU.
SITZENDER MEDIZIN-BUDDHA BHAISAJYAGURU.
Tibet. 18th/19th c.

Copper bronze in repoussé with fire gilding, residue of painting with gold and pigments. On a double lotus sitting in padmasana. His left hand in dhyana mudra and his right hand showing the inside. Maybe both hands once where ecquipped with attributes. The border of the garment adorned with small punched flowers. Weight 398g, height 18.5cm, width 12.5cm. Condition A/B.

Provenance:
-Private collection Hamburg.

€ 1.200 – 1.500 | $ 1.416 – 1.770

銅合金藥師佛坐蓮像
西藏 18/19世紀 重量398克/高18,5cm/寬12,5cm/深6,7cm
銅合金雕模工藝鎏金, 殘彩繪. 跏趺坐與雙蓮, 左手結禪定印. 右手手掌向外伸開, 可能佛像最初雙手持法器.
來源:德國漢堡私人收藏.

2118

2119

2120
HUGE GARUDA MASK.
GROSSE GARUDA MASKE.
Nepal/Tibet. 19th c.

Bronze plate with gilding and pigments. Designed with flaming hair and a small skull as an ornament between the bull horns. Eyebrows and cheeks are also shown flame-like.

Garuda is common throughout Asia and is used in the Hindu, like Buddhist context. Masks of this kind hung as protector in houses, palaces and temples. Height 42cm. Condition A/B.

€ 2.500 – 3.500 | $ 2.950 – 4.130

嘎魯達大面具
尼泊爾/西藏 19世紀 高42cm
銅片鎏金彩繪.

2121
STANDING FOUR-ARMED AVALOKITESHVARA.
STEHENDER VIERARMIGER AVALOKITESHVARA.
Nepal. In the style of the Licchavi period (400-750), but probably later.

Iron with fine patina. The figure stands on an elegant lotus base with the two main arms facing forward and the lateral arms hold both hands at the level of the shoulders. The crowned head is surrounded by a flaming halo with pointed top. Weight 219g, height 11.8cm. Condition B. Single fingers broken off on both lower hands.

€ 2.000 – 3.000 | $ 2.360 – 3.540

鐵四臂圣觀音蓮花立像
尼泊爾 尼波羅時期(400-750)風格
但是可能更晚期. 重量219克/高11,8cm
鐵胎包漿.
下方兩手有單個手指折斷.

2122
BUDDHA AMITABHA.
BUDDHA AMITABHA.
Tibet/Nepal. 19th c.

Bronze with residue of pigments. Sitting in padmasana and in both hands holding a bowl. The lotus pedestal in open-work and sealed with a piece of wood, on top textile painted with the characteristic double vajra. The figure is filled, at the edge some paper rolls are visible. Weight 1785g, height 24cm, width 13.3cm. Condition A/B.

Provenance:
-Private collection Hamburg.

€ 900 – 1.000 | $ 1.062 – 1.180

銅無量光佛坐蓮像
西藏/尼泊爾 19世紀 重量1785克/高24cm/寬13,3cm
銅胎殘有彩繪. 跏趺坐于蓮花, 蓮座雕刻, 木底封閉, 上有描雙金剛織物. 從坐像邊緣可見坐像內紙卷貢物.
坐像和底座最初分體製作, 后連接.
來源:德國漢堡私人收藏.

2123
WHITE TARA ON LOTUS THRONE.
WEISSE TARA AUF LOTOSSOCKEL.
Nepal. 19th c.

Bronze with residue of gilding and pigments. Figure cast, base in repoussé. She is adorned with the seven-partite Bodhisattva jewels and her dhoti is draped in folds around her legs. Weight 825g, height 14.8cm, width 10.9cm. Condition A/B.

Provenance:
-Collection Dr. Wolfgang Schumann, Indologist and author of numerous reference books on Buddhism and India. Lived in India from 1960, German Consul General in Bombay 1988-93. Got 2000 awarded with the Rabindranath Tagore Culture Price for Literature.

€ 1.100 – 1.300 | $ 1.298 – 1.534

白度母蓮花銅像
尼泊爾 19世紀 重量825克/高14,8cm/寬10,9cm
銅胎殘有鎏金. 銅像澆鑄, 底座雕模工藝製作.
來源:
印度學專家和大量的佛教及印度專著的作者Dr.Wolfgang Schumann博士收藏.
從1960 起 生活在印度, 1988年至1993年在孟買任德國總領事. 2000年獲得Rabindranath Tagore 羅賓德拉納特 泰戈爾文學獎.

2121

2122

2123

Buddhist Art

2124
THANGKA OF KING GESAR LING.
THANGKA DES KÖNIGS GESAR LING.
Tibet. 19th c.

Colors and gold on fabric. Mounted with silks as hanging scroll with curtain. Surrounded by clouds is he riding a horse in armour and holding the vessel with the water of life. Above him the blue skinned Vajrapani in a fire halo. In the lower part three armed riders with Buddhist treasures.
Lenght 42cm, width 30cm, complete size 74 x 46.5cm. Condition A/B.

€ 2.000 - 3.000 | $ 2.360 - 3.540

格薩爾王唐卡
西藏 19世紀
長42cm/寬30cm/整幅唐卡74x46,5cm
織布設色描金

2124

2125

2125
PADMAPANI.
PADMAPANI.
Himalaya region. Ca. 19th c.

Cast iron with thin patina. Standing in tribhanga, with the left hand holding a lotus flower, the right raised to abhaya mudra. The hips dressed with a thin dhoti with finely engraved pattern and an elegant central fold. Weight 4643g, height 37.7 cm, total height 42.5cm. On a wooden base. Condition A/B.

€ 5.000 - 6.000 | $ 5.900 - 7.080

蓮華手菩薩鑄鐵立像
喜馬拉雅地區 約19世紀 重量 4643克/高37.7cm/總高42,5cm/寬12,7cm
鑄鐵淺包漿. 三屈姿勢立於木座之上, 左手持蓮花, 右手結無畏印.

2126
VASUDHARA, GODDESS OF ABUNDANCE.
VASUDHARA, GÖTTIN DER FÜLLE UND DES ÜBERFLUSSES.
Tibet. 19th c.

Bronze with gilding and pigments. Sitting on a lotus with her right foot on a smaller separate lotus is she offerings symbols of abundance with her six hands. On her left hand she holds the overflowing jeweled vase. She is clothed in a beautifully adorned dhoti and wears the seven-partite Bodhisattva jewels. The base is closed. Height 20.4cm. Condition A/B.

Provenance:
-Collection Dr. Wolfgang Schumann, Indologist and author of numerous reference books on Buddhism and India. Lived in India from 1960, German Consul General in Bombay 1988-93. Got 2000 awarded with the Rabindranath Tagore Culture Price for Literature.

€ 1.200 - 1.500 | $ 1.416 - 1.770

銅持世菩薩坐蓮像
西藏 19世紀 高20cm
銅胎鎏金繪. 底座封閉.
來源:
印度學專家和大量的佛教及印度專著的作者Dr.Wolfgang Schumann博士收藏.
從1960起生活在印度, 1988年至1993年在孟買任德國總領事. 2000年獲得Rabindranath Tagore羅賓德拉納特 泰戈爾文學獎.

2127
THREE-HEADED HEVAJRA IN YAB-YUM.
DREIKÖPFIGER HEVAJRA IN YAB-YUM.
Nepal. 19th c.

Heavy yellowish bronze, in parts finely engraved. Figure cast, base in repoussé. The Heruka deity is represented with three heads and six arms, of which two are holding his consort Nairatmya in yab-yum. In two of his hands he holds a scull bowl and a chopper, just as his partner. His head with flamming hair adorned by a scull crown. Height 24cm. Condition A/B.

€ 1.500 - 1.700 | $ 1.770 - 2.006

三面六臂喜金剛雙身佛銅像
尼泊爾 19世紀 高24cm
厚重黃銅, 部分精雕. 銅像身澆鑄製作, 底座雕模工藝製作.

2126

2127

2128
IMPRESSIVE LARGE VAJRAYOGINI.
BEINDRUCKEND GROSSE VAJRAYOGINI.
Nepal. Ca. 1900.

Bronze with gilding and pigments. Multi-piece: Lower arms set in, lotus base with two separate figures and separate katvanga staff. She is standing on Kalaratri and Bhairava on a lotus base. With her raised left hand she drinks from a kapala bowl, in her right hand she wields a kathriki chopper with vajra. Around her shoulder and reaching to her thighs she is adorned with a chain of thirty freshly chopped skulls.

Vajrayogini, or Naro Khechari (tibet: dor je nal jor ma, na ro kha cho) belongs to the group of Dakini and this representation symbolizes the entire Buddhas in female form. She is also seen as wisdom or as mother. She was introduced to the Himalayan region through the Indian master Naropa and is still revered in the Gelug school. Height overall 110cm, figure 78cm. Condition A/B.

€ 3.000 - 4.000 | $ 3.540 - 4.720

大金剛瑜伽母銅像
尼泊爾 約1900
總高110cm/銅像身高78cm
銅胎鎏金繪. 多件套:臂是插上去的.
底座上有兩個單獨的雕像.

2129
THANGKA WITH AMITAYUS AND OFFERINGS.
THANGA MIT AMITAYUS UND OPFERGABEN.
Central Tibet. 19th c.

Colors and gold on fabric. In front of the red Buddha Amitayus is a table with sacrifices, including a bowl with rice, elephant tusks, coral twigs and pearls. Above the main figure the Bodhisattva Manjushri, flanked by the green and white tara.To the right of the sacrificial table is the yellow god wealth Jambala, to the left the six-armed Ushnishavijaya. Length 67.4cm, width 47.5cm, picture size 41 x 33cm. Condition A/B. **Supplement:** Framed with glass.

Provenance:
-Rhenish private collection, acquired in Lhasa.

€ 1.500 - 2.000 | $ 1.770 - 2.360

無量壽佛和祭品唐卡
西藏中部 19世紀 長67,4cm/寬47,5cm/畫面41x33cm
織布設色描金. 鏡框裝裱.
來源:德國萊茵地區私人收藏. 購於拉薩.

2130
STANDING AVALOKITESHVARA.
STEHENDER AVALOKITESHVARA.
Nepal.

Bronze with gilding, painted with pigments and gold, inlaid with stones. In elegant tribhanga contrapposto, his right raised in the gesture of fearlessness abhaya mudra. Dressed in a sheer dhoti clinging to his legs, ending in dense folds. Draped over his left shoulder is the 'Black Antelope Skin' krishnasara, symbolizing his love, compassion and tenderness. Weight 5.36kg, height including separate base 41cm. Condition A/B.

Provenance:
-Collection Dr. Wolfgang Schumann, Indologist and author of numerous reference books on Buddhism and India. Lived in India from 1960, German Consul General in Bombay 1988-93. Got 2000 awarded with the Rabindranath Tagore Culture Price for Literature.

€ 4.500 - 5.000 | $ 5.310 - 5.900

銅圣觀音立像
尼泊爾 重量5,36公斤/高包括單獨底座41cm
銅胎鎏金, 斑, 鑲石. 優雅的三屈姿勢站立, 右手結無畏印.
來源:
印度學專家和大量的佛教及印度專著的作者Dr.Wolfgang Schumann博士收藏. 從1960起生活在印度, 1988年至1993年在孟買任德國總領事. 2000年獲得Rabindranath Tagore羅賓德拉納特 泰戈爾文學獎.

2131
VAJRAKILAYA WITH DIPTA CHAKRA.
VAJRAKILAYA MIT DIPTA CHAKRA.
Tibet. 19th c.

Bronze with fire-gilt and residue of gold painting and pigments. The three-headed wrathful deity with wings and in yab-yum with his consort Dipta Chakra. Four of his six hands hold attributes, including two vajra, with the remaining two hands he holds a three-blade knife (kila) at chest level. The three heads with flaming hair and adorned with a multi-part scull crown. Pedestal and upper body of consort cast separately. Weight 1167g, height 16.3cm, width 13cm. Condition B. One wing missing.

Provenance:
-Private collection Austria, Salzburg area. Collected in the 1970s to 90s.

€ 900 - 1.100 | $ 1.062 - 1.298

普巴金剛佛母雙身銅像
西藏 19世紀 重量1167克/高16,3cm/寬13cm
銅胎鎏金殘有彩繪. 底座和銅像分體鑄造.
缺一翅.
來源:奧地利薩爾斯堡地區于1970年到1990年期間私人收藏.

2131

2132
YAMA.
YAMA.
Tibet. 18th c.

Bronze with fire-gilt, residue of pigments and inlaid stones. The wrathful deity with buffalo head and flaming hair. In typical posture standing on a buffalo, beneath a corpse. His body richly adorned with jewelry, scull necklace and scull crown. Figure removable. Weight 1613g, height 20.2cm, width 11cm. Condition A/B.

Provenance:
-Private collection Hamburg.

€ 1.600 - 2.000 | $ 1.888 - 2.360

閻魔銅像
西藏 18世紀 重量1613克/高20,2cm/寬11cm
銅胎鎏金, 殘有彩繪, 鑲石. 銅像身可取下.
來源:德國漢堡私人收藏.

2132

2133
CHANDI.
CHANDI.
Tibet. Early 20th c.

Copper bronze, partly fire-gilded and with cold gold painting and pigments as well as inlaid stones. The buddhist deity sitting in padmasana on a double lotus base. Characteristic for Chandi, also named Cundi Bodhisattva, are the third eye and her eighteen arms, which either hold an instrument or form a mudra.

The eighteen arms resp. the instruments and mudra, are symbolizing an activity characteristic of an enlightened being. Parasol and aureole are removable. Base sealed. Weight 16.26kg, height 53.3cm, width ca. 46cm. Condition A/B.

Provenance:
-Private collection Austria, Salzburg area. Collected in the 1970s to 90s.

€ 2.300 - 2.800 |
$ 2.714 - 3.304

準提佛母銅像
西藏 20世紀早期 重量16,26公斤/高53,3cm/寬約46cm
銅胎部分鎏金. 彩繪. 鑲石. 準提佛母跏趺坐于雙蓮, 罩綠色光暈.
傘和光暈可取下. 底座封閉.
來源:奧地利薩爾斯堡地區于1970年到1990年期間私人收藏.

2133

2134

2134
LARGE SAHASRABHUJA-LOKESHVARA.
GROSSER SAHASRABHUJA-LOKESHVARA.
Tibet. Late 19th c.

Copper bronze, partially fire-gilded and partly finely engraved, with gold painting and pigments. Impressive large figure of the thousand-armed and eleven-headed manifestation of Avalokiteshvara. The nine Bodhisattva heads are topped with a Mahakala head and the head of Budhha Amitabha. The multi-part pedestal cast separately and in open-work. Height figure 58cm, total height 72.3cm, width ca. 29cm. Condition A/B. Attachment under the left foot broken off, figure is bending to the back.

Provenance:
-Private collection Austria, Salzburg area. Collected in the 1970s to 90s.

€ 2.500 - 3.000 | $ 2.950 - 3.540

大千手十一面觀音菩薩銅像
西藏 19世紀後期 高58cm/總高72,3cm / 寬約29cm
銅胎部分鎏金精雕, 彩繪.
底座單獨鑄造.
左腳下固定折斷, 銅像稍后傾.
來源:奧地利薩爾斯堡地區于1970年到1990年期間私人收藏.

The Detlef Rosen Collection

Detlef Rosen (1941–2017) was an exceptional adventurer and aesthete. As the son of famous gallerist and antiquarian Gerd Rosen (1903–1961), he grew up amid art and old books. In 1945, his father opened Germany's first post-war gallery on Berlin's Kurfürstendamm and presented artworks, which had hitherto been considered 'degenerate'. The Rosens' home was decorated with masterworks by Picasso, Matisse, Nolde, and Klee. Detlef Rosen's sense of quality and his eye for authenticity thus formed early on in his life. Nevertheless, the eldest of the three children never considered to follow in his father's footsteps. He felt an urge to see the world. Already in his schooldays he attended the German school in Rome for a year, and upon graduation he signed on as a ship-boy in order to see distant continents. The early death of his father in 1961 brought him back to Germany and by chance he came to Frankfurt. Detlef Rosen was instructed to conduct the sale of his father's house in Frankfurt and apparently handled it quite professionally. The new owners set up a market research institute in the building and - impressed with his negotiating skills - offered him an apprenticeship. Thereafter, market research - then still a young discipline - took Rosen to the advertising metropolis of Düsseldorf. Soon, however, Rosen felt the need to travel again. Feeling constrained by his job at an advertising company, he quit and left for America in search of a business idea for future self-employment. Then as much as today, the USA pioneered the modern and Rosen noticed that people were wearing colorful, printed t-shirts - a piece of clothing not yet popular in Germany. A suitcase filled with samples in hand, he flew to Bangkok and inquired for textile factories with the German-Thai Chamber of Commerce. With a stuck-up smile it was pointed out to him that he was not the first to come up with the idea of producing t-shirts for the German market and that all factories were fully booked for the next two years. Slightly downcast, Rosen wandered the streets of Bangkok, and he noticed a store for old furniture and craftsmanship. Fascinated by the foreign aesthetic he bought generously - there and on a first trip through the country - to bring back to Düsseldorf a container fully laden with Asian art and antiques. This was the beginning of his career as a fine art and antiques dealer of artworks and curiosities from all over the world. With his friend Dieter Ladwig he opened the shop 'Curios' on Düsseldorf's Königsallee. To stock his shore, he was always – and almost obsessively - in search of the finest pieces from the most remote parts of the entire southern hemisphere. To this end, he did not shy away from dangers, such as going to Vietnam during the war only to rescue cultural treasures from the turmoil. While he sold the majority of his acquisitions, he always kept the finest pieces for himself and his personal collection. Among other things, Detlef Rosen also brought thin carpets, known as Dorri, from India which became immensely popular. One client requested a particularly large model expressly in blue and yellow for his holiday residence. Hitherto, Rosen had always brought old original carpets, but in order to comply with this order he visited carpet factories in India for the first time and had a carpet made exactly according to the client's wishes. From then on, similar orders came pouring in, sparking his personal interest in carpet design. This was the beginning of a career as a carpet designer, which deeply influenced today's conception of modern carpets. For more than 25 years Detlef Rosen produced modern handmade carpets and home textiles, also in cooperation with designers like Ulf Moritz, Christine Kröncke, Ermenegildo Zegna, and the artist Petrus Wandrey. He had factories all over the world for the production of his products and insisted on paying them regular visits. On these occasions he also visited local markets and antiques dealers - although he professionally engaged in the latest designs and trends, his apartment was the exact opposite. Within more than 40 years he had brought together a personal private museum, which was reminiscent of a cabinet of curiosities. This collection was his very personal life's work and it included objects from China, Tibet, India, as well as ethnologic treasures from Oceania and Africa. He was intrigued by the bizarre, the partly abstract or naive designs, the gloss of patina, and the aura of objects with a past.

It is a great pleasure to announce that the second part of this collection will be offered in our rooms in June 2018.

Detlef Rosen (1941–2017)

Detlef Rosen (1941–2017) war ein außergewöhnlicher Abenteurer und Ästhet. Als Sohn des berühmten Galeristen und Antiquars Gerd Rosen (1903–1961) wuchs er umgeben von Kunst und alten Büchern auf. Sein Vater eröffnete 1945 auf dem Kurfürstendamm in Berlin die erste Nachkriegsgalerie Deutschlands und zeigte Kunstwerke, die zuvor als „entartet" galten. Zuhause bei Rosens schmückten Meisterwerke von Picasso, Matisse, Nolde und Klee die heimischen Wände und prägten schon in jungen Jahren Detlef Rosens Gespür für Qualität und seinen Blick für Authentizität. Trotzdem kam es für den erstgeborenen Sohn von drei Kindern nicht in Frage, in die Fußstapfen des Vaters zu treten. Detlef Rosen war neugierig auf die große weite Welt. Schon zu Schulzeiten besuchte er für ein Jahr die deutsche Schule in Rom und gleich nach der Schule heuerte er als Schiffsjunge an, um ferne Kontinente zu bereisen. Der frühe und plötzliche Tod seines Vaters 1961 holte ihn zurück nach Deutschland und ein Zufall brachte ihn nach Frankfurt. Detlef Rosen war mit der Veräußerung eines Hauses seines Vaters in Frankfurt beauftragt und stellte sich dabei offenkundig sehr professionell an. Die neuen Hausbesitzer gründeten in dem Gebäude ein Marktforschungsinstitut und boten ihm, beeindruckt von seinem Verhandlungsgeschick, dort einen Ausbildungsplatz an. Die damals noch junge Disziplin der Marktforschung brachte Rosen im Anschluss in die Werbemetropole Düsseldorf. Schon bald lockte Rosen wieder das Reisefieber. Die Festanstellung in einer Werbeagentur engte ihn ein, er kündigte und machte sich auf den Weg nach Amerika auf der Suche nach einer Geschäftsidee, mit der er sich selbstständig machen konnte. Damals wie heute waren die USA Vorreiter auf dem Gebiet der Mode und Rosen fiel auf, dass die Menschen dort bunte und bedruckte T-Shirts trugen – ein Kleidungsstück das in Deutschland noch nicht verbreitet war. Mit einem Koffer volle Samples flog er darauf hin nach Bangkok und fragte bei der Deutsch-Thailändischen Handelskammer nach Textilfabriken an. Mit einem hochnäsigen Lächeln wurde er darauf aufmerksam gemacht, dass er nicht der erste sei, der auf die Idee kommt T-Shirts für den deutschen Markt zu produzieren und dass die entsprechenden Fabriken schon für die kommenden zwei Jahre ausgebucht seien. Etwas niedergeschlagen spazierte Rosen durch Bangkok und ihm fielen ein Geschäft mit alten Möbeln und Handwerkskunst auf. Fasziniert von der fremden Ästhetik kaufte er großzügig dort und auf einer ersten Rundreise durchs Land ein und brachte einen Container voll mit asiatischer Kunst und Antiquitäten zurück nach Düsseldorf. Das war der Beginn einer Karriere als Kunst- und Antiquitätenhändler für Asiatika und Kuriositäten aus aller Welt. Mit seinem Freund Dieter Ladwig eröffnete er das Ladengeschäft „Curios" auf der Königsallee in Düsseldorf. Zur Bestückung des Geschäfts war er wie ein Besessener stets auf der Suche nach den besten Stücken aus den entlegensten Winkeln der gesamten südlichen Halbkugel. Dafür schreckte er auch nicht vor Gefahren zurück und war zum Beispiel zu Zeiten des Krieges in Vietnam unterwegs, um Kulturschätze vor den Wirren des Krieges zu retten. Während er den Großteil seiner Errungenschaften verkaufte, behielt er immer die besten Stücke für sich und seine persönliche Sammlung. Unter anderem brachte Detlef Rosen auch dünne Teppiche, genannt Dorri, aus Indien mit, die auf große Beliebtheit stießen. Ein Kunde brauchte für sein neues Feriendomizil ein besonders großes Exemplar explizit in blau und gelb. Zuvor hatte Rosen immer alte original Teppiche mitgebracht, aber um diesem Auftrag gerecht zu werden, suchte er zum ersten Mal Teppichfabriken in Indien auf und ließ einen Teppich passgenau auf die Wünsche seines Kunden produzieren. Von da an häuften sich die Anfragen dieser Art und auch sein persönliches Interesse für Teppich Design war geweckt. Dies war der Beginn einer Karriere als Teppichdesigner, die maßgeblich das heutige Selbstverständnis für moderne Teppiche prägte. Über 25 Jahre produzierte Detlef Rosen moderne handgemacht Teppiche und Wohntextilien unter anderem in Zusammenarbeit mit Designern wie Ulf Moritz, Christine Kröncke, Ermenegildo Zegna und Künstler Petrus Wandrey. Für die Herstellung seiner Produkte hatte er weltweit Fabriken und ließ es sich nicht nehmen diese regelmäßig zu besuchen und bei der Gelegenheit auch immer die lokalen Märkte und Antiquitätenhändler aufzusuchen, denn obwohl er beruflich sich mit den neusten Designs und Trends befasste, war seine Wohnung das komplette Gegenteil. In über 40 Jahren hatte er ein persönliches Privatmuseum zusammengetragen, das an ein Kuriositätenkabinett erinnerte. Diese Sammlung war sein ganz persönliches Lebenswerk mit Objekten aus China, Tibet, Indien bis zu ethnologischen Schätzen Ozeaniens und Afrikas. Ihn faszinierte das Skurrile, die zum Teil abstrakte oder naive Formsprache, der Glanz von Patina und die Ausstrahlung von Objekten mit Geschichte.

Es ist uns ein großes Vergnügen an dieser Stelle darauf aufmerksam zu machen, dass ein zweiter Teil dieser Sammlung im Juni 2018 zum Aufruf kommt.

In the room of the collector.

2135

RARE AND IMPRESSIVE LARGE GRADE FIGURE.

SELTENE UND BEEINDRUCKEND GROSSE INITIATIONS-FIGUR.

Oceania. Vanuatu, Malampa Province, Ambrym Island. Probably the first third of the 20th c. Group of Ni-Vanuatu.

Tree fern (Cycadophyta) with a smoothed layer of earth, painted with white pigment. The anthropomorphic male figure is equipped with a helmet-like enlarged head. Both arms are placed at the sides with the hands next to the genitals. The figure was cut from the brittle, intertwined root hairs, which build the outer layer around a firmer trunk. The carefully applied and painted earth layer is amazingly well preserved.

These figures, called Maghe ne Naun or Maghe ne Hivir were used for the complex rites, which gradually introduced persons into political and religious power. This is probably the figure for a man. For the rites the figure was dug partly into the soil of the dancing ground and symbolized the spirit of the stage of the grade. The slowly rotting of the material was identified with the slowing influence of the spirit. The very good preservation of the extremely sensitive material makes clear that this figure was not exposed to the weather for a long period of time. Height approx. 260cm. Condition A/B.
Supplement: Literatur. Margaret Donovan: Oceanic Images. Coll. MET. New York 1978.

Provenance:
-Dutch collector and insurance agent of Lloyd's London in Port Villa, Vanuatu. Directly acquired in Abrym Island, Malampa province, circa 1940s.
-Collection Detlef Rosen, Düsseldorf, acquired 1979.

€ 12.000 - 15.000 | $ 14.160 - 17.700

2136
FIGURE OF A MAN WITH MOVEABLE ARMS.
FIGUR EINES HERRN MIT BEWEGLICHEN ARMEN.
Africa. 20th c.

Wood carved and with pigments. Arms separate and attached with leather. Shirt from cotton. This figure was kept in the family as an alter ego of the collector and was nicknamed “The Canny Det”.
Height 92cm. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 1.000 - 1.200 | $ 1.180 - 1.416

In the room of the collector.

2137
RARE AND EXTREMELY LARGE TUMBUAN GABLE MASKS.
SELTENE UND AUSSERGEWÖHNLICHE GROSSE TUMBUAN-GIEBELMASKE.
Papua New Guinea, Middle Sepik region, Sangriman at the junction of the rivers Krosmeri and Blackwater. First half of the 20th c. Abelam people group.

Rotang frame, braided with reddish climbing fern (Lygodium) and painted with earth pigments. The flat, bowl-shaped mask shows a stylized face with a ridge for the nose, which is elongated until the mouth. The eyes are worked separately and appliquéd. There are five ear-like arches at the sides and below. Unusual is the good condition of the overpainting, which is likely to be rubbed off due to the flexibility of the woven material.

For the Abelam the cultivation and processing of yams is central. The various stages are celebrated. This also included dances in robes and masks. Such large masks, however, where fixed on the pediment of the up to 25 meters high.

Height 146cm, width 123cm, depth 53cm. Condition A/B.

Provenance:
-Since the middle of the 20th c. in the collection of Gerd Rosen (1903-61), Berlin. Acquired locally.
-Collection Detlef Rosen, Düsseldorf.

Compare:
-A similar, but slightly smaller piece is located in the Rockefeller Memorial collection at the Metropolitan Museum of Art, New York.

€ 3.000 - 5.000 | $ 3.540 - 5.900

2138

RARE MBOTGOTE HELMET MASK TEMES MBALBAL.

SELTENE MBOTGOTE HELM-MASKE TEMES MBALBAL.

Vanuatu, Southwestern Malakula.
19th/20th c.

Wood, plant fibers, earth pigments, boar tusks. In the complex structured groups of men of the Vanuatu numerous and stepped nalawan rituals are typical for introducing individuals in political and religious power structures. This is celebrated in festivals, in which masks like this where used. This type, also called Vimpuri, shows the cannibalistic giant Nevinbumbaan, carrying her son or husband Ambat Malondr on her shoulders. The mask is attributed to the Nimangki Society and used in various ceremonies. Height 43cm, width 50cm, depth 41cm. Condition B.
Supplement: Small model of the Asaro Mudmen with detachable Helmet mask. Clay, wooden stick. Papua New Guinea. 20th c. H. approx. 19cm. Repaired.

In the room of the collector.

Provenance:
-Collection Detlef Rosen, Düsseldorf

Compare:
-Bradford D. Kelleher (pl): The Pacific Islands, Africa, and the Americas. New York 1987, Fig. 33 shows a similar piece (No. 1979.206.1697) in the Rockefeller Collection of MET.

€ 2.000 - 3.000 | $ 2.360 - 3.540

2139

RARE ANCESTOR SKULL AND NAMPUGI MASK.

SELTENER AHNENKOPF UND NAMPUGI-MASKE.

Oceania, Vanuatu, Malukula resp.
Tomman Island. Ca. middle 20th c.
Folk group of Letemboi.

Skull, plant fibers, earth pigments, feathers, shells, spider webs. The elongated occipital of the skull was covered with fur, the face coated with earth pigments and plant fibers. The elongated calotte speaks of the fact that this was a person from higher social standing. To the side the skull is decorated with long feathers and three shells as reference to the status of the person. The Nampugi mask with her protruding eyes symbolizes death and represents the deceased until his own skull is ready for processing.

The reworked skulls were placed on life-size figures called ramparamp. In many cultures in the Pacific, the head is considered the seat of the soul and is for this reason as a relic after death. Skull/mask: Height 17/33cm, width 13/15cm, depth 22/27cm. For the skull an old stand, for the mask a bamboo stick as support. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

Literature:
-Joachim Schliesinger: Traditional Headhunting in Southeast Asia and Beyond. Digitized, White Elephant Press. 2017, p. 77-79.
-Antony JP Meyer: Oceanic Art., Cologne, 1995, p. 425, No. 481.

€ 2.000 - 3.000 | $ 2.360 - 3.540

2140

IMPRESSIVE PAIR OF GUARDS ON HORSEBACK.

BEEINDRUCKENDES PAAR BERITTENE WÄCHTER.

India. From a temple in Thanjavur, Tamil Nadu. Ca. 2. half 19th c.

Wood carved, partly worked separately and assembled. Covered with fabric, painted with pigments. The horses are equipped with beautiful bridle. The riders are sitting on saddles and are detachable. The horses are mounted on a base.

Guards like this have been placed in front of the sanctum sanctorum of temples. Height ca. 138cm, length 156cm. Condition A/B. Ears and tails restored.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 6.000 - 8.000 | $ 7.080 - 9.440

2141
MIDDLE AND SMALL SHIVA LINGAM-STONE.
GRÖSSERER UND KLEINERER SHIVA LINGAM-STEIN.
Indien, Narmada river,
Mardhata mountain ridge.

Natural stone with grey and red parts, forming an abstract drawing on the surface of the stone. Each with an acryl glass base. Height 10.7cm/20cm.
Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 1.000 - 1.500 | $ 1.180 - 1.770

2142
LARGE SHIVA LINGA STONE WITH RED MARKINGS.
GROSSER SHIVA LINGAM-STEIN MIT ROTER MARKIERUNG.
India, Narmada River,
Mardhata mountain range.

Natural stone, grey with red inclusions. Base from white marble. These naturally shaped banalinga stones are found in a River in India and are used as a tantric object, named Brahmanda, ‘cosmic egg’, symbolizing the universe in rituals since ancient times. Especially stones with markings of round and elongated shaped are sought for. Height 40cm, Ø 34cm.
Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 5.000 - 6.000 | $ 5.900 - 7.080

2143
HUGE AND UNUSUAL NANDI BULL.
GROSSER, UNGEWÖHNLICHER NANDI-STIER.
North India, Bihar. 18th/19th c.

Dark grey chlorite, partly with repaired cracks. The stylized animal covered by Hinduistic symbols and erotic representations in relief, including a snake wrapped around a Shiwa Lingam symbol and a hermaphroditic figure standing in from of the bull. In various places signs of ritual use over a longer period of time. Length 70cm, height 49,5cm, width 25cm. Condition B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 12.000 - 15.000 | $ 14.160 - 17.700

In the room of the collector.

Trantric paintings show the cosmological perceptions of the Jain. They where produced in Ahmedabad and Patan in Gujarat on order of Svetambara, the white clad Jain as illustrations for manuscripts and for the Temple libraries. This was considered as an act of merit.

2144
TANTRIC MANUSCRIPT WITH THE CHAKRA IN THE SUBTLE BODY.
TANTRISCHES DIAGRAMM MIT DEN CHAKRA IM DIAMANTKÖRPER.
India/Nepal. Ca. 17th/18th c.

Pigments on fabric. Sewn from two parts. Framed with glass. In the center a standing yogi, a male practitioner of yoga. The seven chakra are drawn inside, seven more over his head and seven to his sides. Each chakra in the shape of a medallion with lotus flower leaves and one resp. two figures inside. Length 97cm, width 42.5cm. Framed with glass.
Condition B/C.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

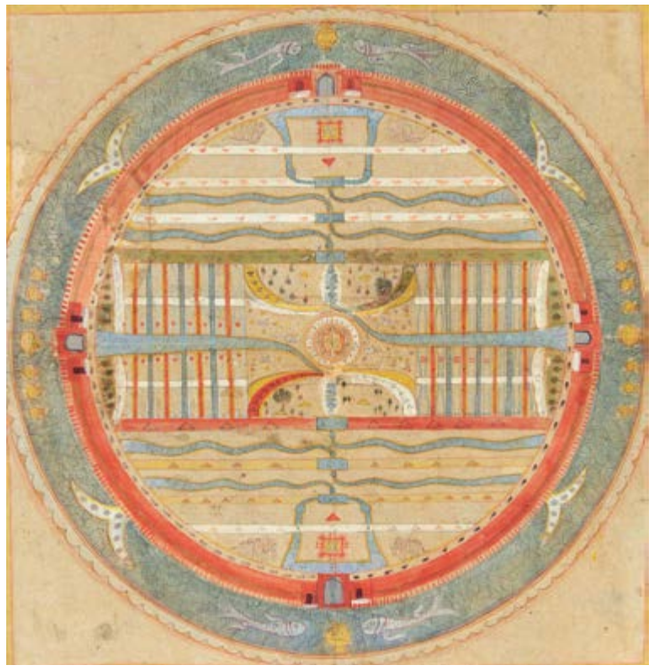
€ 2.500 - 3.000 | $ 2.950 - 3.540

2145
COSMOLOGICAL MANDALA OF THE ROSE APPLE TREE CONTINENT JAMBUDVIPA.
KOSMOLOGISCHES MANDALA DES ROSENAPFELBAUM-KONTINENTS JAMBUDVIPA.
Western Inda, Gujarat. 19th c.

Pigments on paper, laminated with fabric. The fine and detailed painting shows a stylized map of a region of the terrestial world. On the outside it is divided by the salt ocean with fish and kalasha-vessels and a range of mountains from the dark world of nothingness. The continent on the inside is divided by nine horizontal mountain ranges. The inner part is Mahavideha, the land of wonder, divided into 32 provinces with the mountain Meru in the center. Here the Universal Kings meet and the Jinas are preaching. 37,5 x 36cm. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 900 - 1.200 | $ 1.062 - 1.416



2145

2146

2146
TANTRIC PAINTING. YANTRA WITH LOTUS.
TANTRISCHE MALEREI. YANTRA MIT LOTOS.
India. 19th/20th c.

Pigments on paper. The inner sixteen-petal lotus is called Sarvasa Paripuraka (fulfiller of all desires), the outer eight-petal lotus is called Sarva Sankshobahana (the all cleanser). A square field with four doorways frames the lotus. 24 x 24cm. Condition B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 600 - 900 | $ 708 - 1.062

2147

2147
TRANTRIC DIAGRAM VAHNIVASINI NITYA.
TRANTRISCHES DIAGRAMM VAHNIVASINI NITYA.
India. 20th c.

Red, black and yellow ink on paper. The diagram consists of two hexagonal stars, set into each other inside a lotos flower, surrounded by a square (bhupura) with four doorways. All parts are inscribed in devanagari. In this picture the sixth night of sixteen nitya of the Tantric deity Lalita is shown as yantra. The nitya symbolize the nights of the waxing moon. The name vahnivasani means 'The dweller in the fire' and she is thought of as a beautiful young woman in golden color, dressed in yellow and adorned with rubies.
41 x 29cm. Condition B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 600 - 900 | $ 708 - 1.062

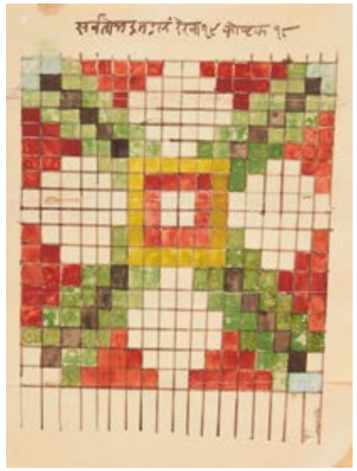
2148
SMALL ALCOVE WITH TWO PILLARS AND CHECQUERBOARD PATTERN.
ALTARNISCHE MIT ZWEI SÄULEN UND SCHACHBRETTMOTIV.
India. Jain.

Light colored lime sandstone.
Height 25.5 cm, width 22.5 cm,
depth 18.5 cm. Condition B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 900 - 1.200 | $ 1.062 - 1.416

2148



2149

2149
TANTRIC PAINTING VIDAN YANTRA. BINDU.
TANTRISCHE MALEREI VIDAN YANTRA. BINDU.
India, Rajasthan. 20th c.

Pigments on paper. Harihara is the perfect synthesis as the union of the opposing deities Vishnu and Shiva in combination with the wisdom of Brahma. Here shown in abstract form. 27.5 x 21cm.
Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 400 - 600 | $ 472 - 708

2150

2150
DOWRY CHEST - DAMCHIYA.
TRUHE FÜR EINE MITGIFT - DAMCHIYA.
India. Jodhpur, Rajasthan. Ca. 1800.

Cedar wood with dark patina from use. The front follows the typical three-partite segmentation. The central door with a bigger, symmetrical scroll and flower medallion, the sides with a flower grid. At the upper part a cornice with larger leaf scrolls, the narrower bands between with tulip-like flowers. Height 108cm, width 120 cm, depth 60cm. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 2.500 - 3.000 | $ 2.950 - 3.540

2151
DAMCHIYA DOWRY CHEST ON WHEELS.
DAMCHIYA AUSSTEUERTRUHE AUF RÄDERN.
India, Rajasthan. Probably 1st half 19th c.

Heavy wood, possibly oak or teak, covered with brass sheet. Fittings of iron. These chests served not only the transfer of the dowry to the family of the groom, but also as a permanent storage for valuables. Textiles and other treasures are protected by the solid construction and the durable material against pests and thieves. Characteristic are the double lock, the wheels and axles made of wood and the secret boxes inside the bottom of the chest. Height 103cm, width 134cm, depth 79cm. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 2.500 - 3.000 | $ 2.950 - 3.540

2151

The Detlef Rosen Collection

2152
YUN, SUN (Ji Sui)
active 19th/20th c.

THE REASONS FOR MY LIFE IN THE HERMITAGE FOR 56 YEARS.
DIE GRÜNDE FÜR MEIN LEBEN IN DER KLAUSE FÜR 56 JAHRE.

China. Spring 1915. Ink and light colors on paper. Length 151cm, width 70.5cm. The painting in a traditional manner shows a scholar in long dress (pao) and jacket (magua) at the shore in a wide garden landscape with trees. It portrays probably the cousin Wang Zhaoquan (1859-1929) of the author and politician Wang Zhaoyoung (1861-1939), who made the calligraphy. The two grew up together and met again after more than 50 years. In his right hand he holds an orchid risp. This flower symbolizes scholarship and represents nobility, integrity and friendship.

His face is portrayed in the Western manner, in contrast to the landscape in traditional Chinese style. The calligraphic inscription is from Wang Zhaoyong, the seals were cut by Xi Nong 'Jin De'. Whether the landscape and the portraits are from one hand or by different artists, cannot be derived from the inscription and signatures. All in all, it could be the collaboration of several artists. The portrait is almost photographically reproduced, although in the depiction of the dressed figure, a certain three-dimensionality was achieved by using shadows. The landscape, on the other hand, is entirely painted in traditional Chinese style.

Wang Zhaoyong is the elder brother of Wang Jinwei (1883-1944), Premier and First President of the Chinese Republic. Sign.: Yun Sun 'Ji Sui' (painter), Xi Nong 'Jin De' (seal cutter). Longer dated inscription: Yi Mao Zhongchun Wu Wang Zhaoyong Jing Ti - In the middle of spring 1915 respectfully written by Wang. Framed with glass. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 3.000 - 4.000 | $ 3.540 - 4.720

2153
SHI FENG NAN.
PA PO TU - IMITATION OF A COLLAGE WITH FRAGMENTS OF PAINTINGS AND CALLIGRAPHY.
PA PO TU - IMITATION EINER COLLAGE MIT FRAGMENTEN VON MALEREIEN UND KALLIGRAFIEN.

China. Guang Xi Shi Nian Ji Dong Jian - cyclically dated in the winter of 1884. Ink and colors on paper. Laminated and framed behind glass. Length 1021cm, width 66cm, picture size 107 x 53.5cm. Refined composition of different fragments of paintings and various forms of calligraphy. Sign.: Shi Feng Nan. Incomplete signature, therefore not to determine. Condition B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

Compare:
-Until 26 October 2017 a significant exhibition with images on the subject 'China's Eight Brokens', curated by Dr. Nancy Berliner was shown in The Museum of Fine Arts in Boston.

€ 1.000 - 1.200 | $ 1.180 - 1.416

2154
ANCESTOR PORTRAIT.
AHNENPORTRAIT.
China. Qing dynasty. 18th/19th c.

Paint and ink on paper. Side knobs from horn. Picture size 140 x 79,5cm, total dimension 190 x 98cm. The summer court hat (chaoguan) is rendered transparent and is crowned with a golden pearl, which denotes the eighth or ninth rank. Mounted as a hanging scroll. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 700 - 900 | $ 826 - 1.062

2153

2154

The Detlef Rosen Collection

2155
CHEN YULIN.

PAIR OF PAINTING WITH BEAUTIFUL LADIES.
PAAR GEMÄLDE MIT SCHÖNEN DAMEN.

China. Qing dynasty or later. Cyclically dated in the last month of summer 1883. Colors and ink on paper. Laminated with paper and framed with glass. On each painting a beauty standing in elegant silk robe with jade pendants at the girdle. One is carrying a book, the other one a flowering plant. Above the ladies a peom praising their beauty. Each 128 x 33cm. Sign.: Chen Yulin. Seal: Shao Shu. Condition B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 1.800 - 2.200 | $ 2.124 - 2.596

2156
TRUNK FOR CLOTH AND CERAMIC HEAD REST.
KLEIDERTRUHE UND KERAMIK-NACKENSTÜTZE.

China. 19th c. Trunk from leather stretched over wooden frame, painted with gold, lined with white leather. Height 25cm, 66 x 44cm.
Headrest, long and square. Ceramic with green blue Flambé glaze. 10 x 10cm, length 40cm. Condition A/B.
Supplement: Print on paper. A map of Hong Kong. Framed with glass. Frame size: 52 x 94cm.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 600 - 800 | $ 708 - 944

2156

2157

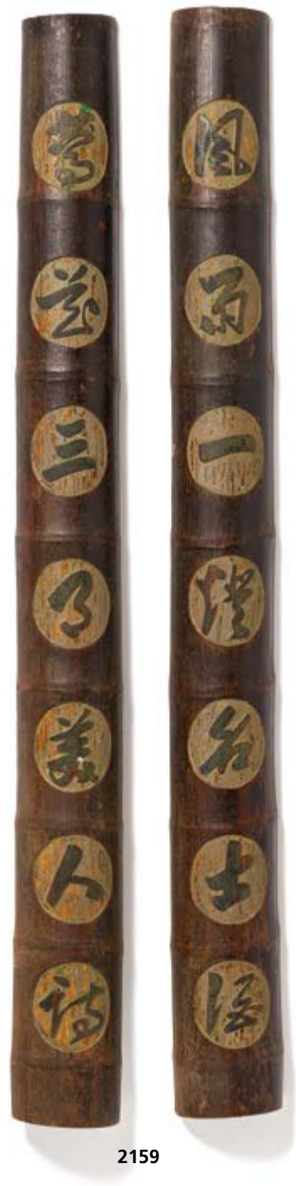
2157
LARGE MARTABAN JAR.
GROSSES MARTABAN VORRATSGEFÄSS.
Philippines or China for South East Asia.

Ferrous red ceramic with mustard yellow, matte glaze. Height 49cm, Ø 34cm. Condition C. At the neck a missing part replaced.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 300 - 400 | $ 354 - 472

2158



2159

2158
CALLIGRAPHIE WITH FOUR CHARACTERS.
KALLIGRAPHIE MIT VIER SCHRIFTZEICHEN.
China. 19th/20th c.

Wood, carved in sunken relief. 23 x 91cm.
Sign.: Yuan Tang. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 300 - 500 | $ 354 - 590

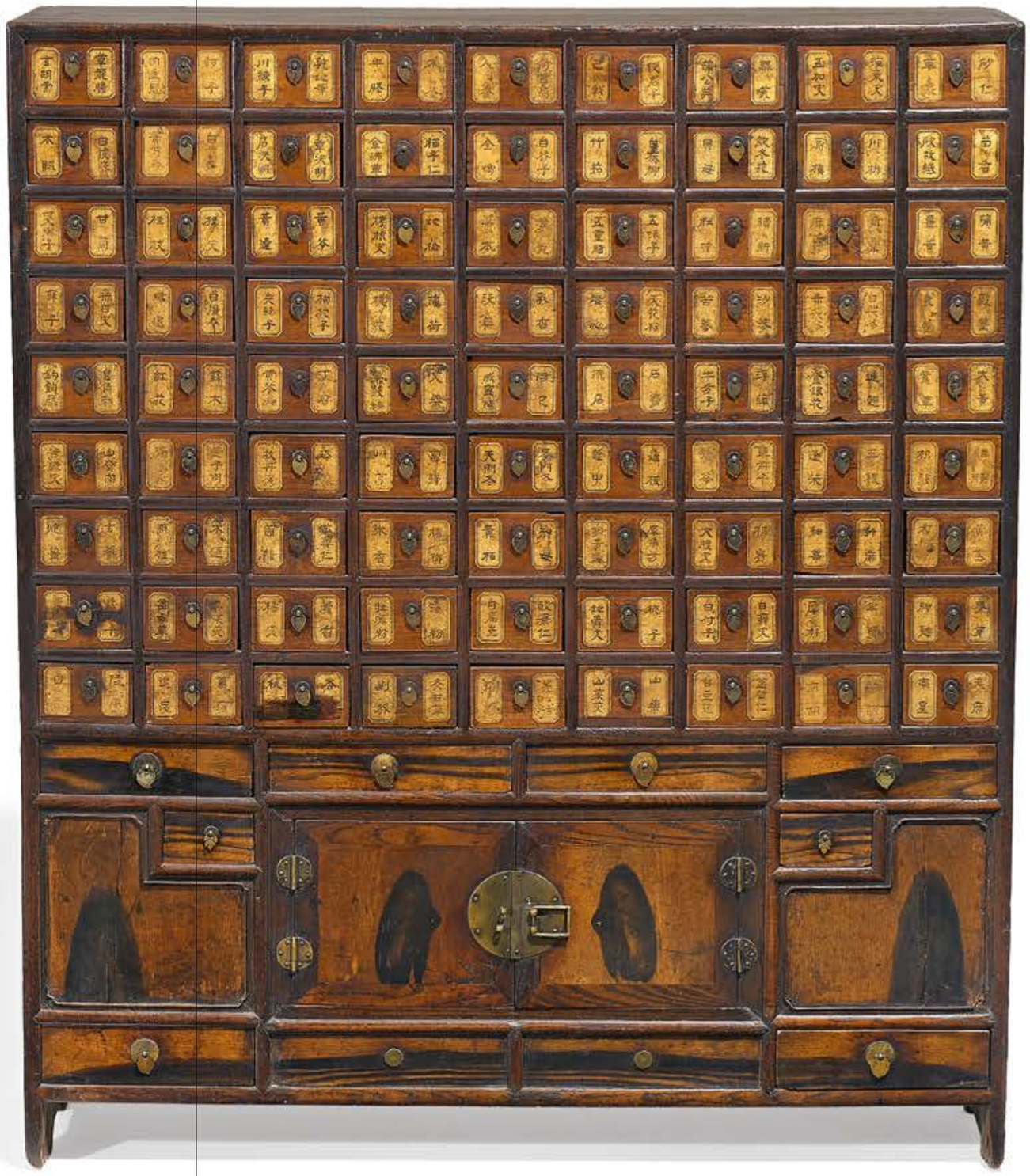
2159
PAIR OF PANELS WITH POEM.
PAAR PANELE MIT GEDICHT.
China. 19th/20th c.

Bamboo cut in half. Carved in sunken relief each with seven characters, each in a rondel. With residue of lacquer. Length each 141cm. Condition C.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 800 - 1.000 | $ 944 - 1.180

In the room of the collector.



2160

MEDICINE CABINET YAOCHU.

FEINER APOTHEKERSCHRANK YAOCHU.

China. 19th/20th c.

Front from ebony wood (wumu), other parts from other woods, maybe conifer wood. Fittings from bronze. The upper part with 81 small, two-partite drawers with original paper labels. In the lower part a compartment with two doors, two small drawers and six more.

The drawers where used to store the countless ingredients of the traditional Chinese medicine. Partly the wood shows a staining from the content and sometimes a hint of the scent is left. Height 116.5cm, width 100cm, depth 26cm. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 9.000 - 11.000 | $ 10.620 - 12.980

The Detlef Rosen Collection

2161
KAGURA-MASK: SOKO TSUTSUNO O NO MIKOTO, DEITY FOR THE SEA AND SHIPPING.
KAGURA-MASKE: SOKO TSUTSUNO O NO MIKOTO - GOTTHEIT DER SEE UND SCHIFFFAHRT.
Japan. 18th/19th c.

Wood with black lacquer, eye brows and beforehand the beard inserted in horse hair. Length 22cm, width 15.7cm. Sumiyoshi taimeisha (shrine in Hakata, Fukuoka), Soko Tsutsuno o no mikoto (one of the three Sumiyoshi sanshin deities revered in the shrine). Condition B/C. Lacquer brittle and partly flaked off, repainted.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 800 - 1.200 | $ 944 - 1.416

2161

2162
TWO GUNSEN FANS FOR SAMURAI.
ZWEI GUNSEN-FÄCHER FÜR SAMURAI.
Japan. Edo period. 18th/19th c.

The outside from bronze, one with inlaid scrolls and a family coat of arms. Inside bamboo with lacquered paper. Length 36.8cm; length 29.9cm. Condition A/B. **Supplement:** Each with fitting acrylic glass frame.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 1.500 - 2.000 | $ 1.770 - 2.360

2162

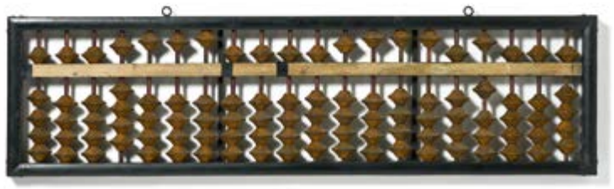
2163
KYOKUROKU FOLDING CHAIR.
KYOKUROKU EHRENSITZ.
Japan. Edo period (1603-1868).

Wood, painted red. Mounting from bronze. Seat covered with leather. Folding chair with curved back rest ending in floral scrolls and a swing-up foot rest. The back board is adorned with a wisteria coat of arms.

The kyokuroku chair form originally imported from China was mainly used as a seat of honor for high Buddhist abbots. Height 62cm, width 53cm, depth 50cm. Condition B. Somewhat rubbed, traces of use.

Provenance:
-Collection of Detlef Rosen, Düsseldorf.

€ 5.000 - 7.000 | $ 5.900 - 8.260



2164

2164
THREE KAMBAN SHOPS SIGN.
DREI KAMBAN-SCHILDER FÜR GESCHÄFTE.
Japan. Edo or Meiji period. 18th/19th c.

Wood carved and partly lacquered. a) Horizontal format in the shape of a soroban with yellow beads. 29 x 107cm. b) With Tengu and Okame mask. At the corner metal fittings. 86 x 39cm. c) From a kiseru pipe shop. With residue of lacquer. 75.5 x 22.5cm.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 800 - 1.200 | $ 944 - 1.416

2165

2165
FOUR KANBAN SHOP SIGNS IN THE SHAPE OF CHARACTERS.
VIER KANBAN LADENSCHILDER IN DER FORM VON SCHRIFTZEICHEN.
Japan. 19th/20th c.

Wood with lacquer gilding. The bigger one in the shape of a pair of cranes with young sitting on a nest. The three smaller ones to read as name. a) Length 77cm, width 61.5cm, b/c/d) each length ca. 43cm, width ca. 42cm. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 900 - 1.200 | $ 1.062 - 1.416

2166
ISHO DANSU - TWO-PARTITE GARMENT CHEST.
ISHO DANSU - ZWEITEILIGE KLEIDERTRUHE.
Japan. 19th/20th c.

Ceder wood (sugi). Lacquered black, drawers lined with paper. Fittings from metal. Each part with two large drawers. At the sides handles for transport and eyelets for connecting the two parts. Height 48.5cm, width 87cm, depth 41.5cm. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2166

2167
BIG BUSINESS TANSU WITH 34 DRAWERS.
GROSSER GESCHÄFTS-TANSU MIT 34 SCHUBLADEN.
Japan. 19th/20th c.

Paulownia (kiri) and cedar (sugi) wood. Partially painted. Fittings of iron. Height 90cm, width 151.5cm, depth 39cm. Condition B. Backboard repaired.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 900 - 1.200 | $ 1.062 - 1.416

2167

2168

2168
NAGA HIBACHI TANSU IN EDO STYLE.
NAGA HIBACHI TANSU IM EDO-STIL.
Japan. 19th c.

Lacquered zelkova wood (keyaki), inside lined with copper sheet, fittings from bronze (two loose). Height 36,5cm, length 58cm, depth 39cm. Condition B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 500 - 700 | $ 590 - 826

2169
LOW, TWO SIDED MERCHANT DESK.
FLACHER, ZWEISEITIGER HÄNDLER-SCHREIBTISCH.
Japan. 19th c.

Wood with dark lacquer. On each side two drawers. Fittings in bronze. Height 25cm, width 90.5cm, depth 75cm. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 900 - 1.200 | $ 1.062 - 1.416

2169

2170
LION WITH BROCADE BALL.
LÖWE MIT BROKATBALL.
Korea. Joseon dynasty. 18th/19th c.

Wood, carved. Tail from iron. Residue of pigments. Height 57cm, length 58cm, width 18cm. Condition A/B. **Supplement:** Crouching tiger. Ink on paper. 90 x 42cm. Korea, 19th/20th. Framed with glass. Condition B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 1.400 - 1.900 | $ 1.652 - 2.242

2170

2171

2171
BULBOUS BOTTLE VASE.
BAUCHIGE FLASCHENVASE.
Korea. 18th/19th c.

Heavy porcelain with transparent, light greenish blue glaze, painted in underglaze blue. Height 18.5cm, Ø 17cm. Condition A/B.

Provenance:
-Collection Detlef Rosen, Düsseldorf.

€ 300 - 400 | $ 354 - 472

South East Asia

In the room of the collector.

2172
IMPORTANT BUDDHA MUCHALINDA.
MUSEALER BUDDHA MUCHALINDA.
Khmer. Angkor period. 11th/12th c. Bayon style.

Grey sandstone with natural patina and residue of lacquer gilding. Unrestored condition. The crowned Buddha with his hands in dhyana mudra, seating in ardha padmasana on the coiled-up body of Muchalinda, the Naga-king, whose seven heads form a aureole behind the pate of Buddha. Weight 257.2kg, height 126cm, width 55cm, depth 29cm. On a triangular wood base. Condition A/B.

Provenance:
-From a German private collection, acquired before the 1960s.

The depiction shows a mythological episode from the life of the historic Buddha. Someday, when he was meditating a thunderstorm with heavy rain occurred. Muchalinda, the king of Naga (snakes), came out of a nearby lake and invited Buddha to sit on his coiled-up body. He then put up his seven heads above the head of Buddha to protect him from rain. After the rain, Muchalinda changed back to his royal appearance, bowed and returned to his kingdom.

€ 40.000 - 50.000 | $ 47.200 - 59.000

2173
BODHISATTVA LOKESHVARA.
BODHISATTVA LOKESHVARA.
Khmer. Bayon style. 12th/13th c.

Sandstone. Standing with four arms (these largely missing) clad in a short pleated sampot with a short fishtail fold in front and a wide belt with flowers around the hips. His hair is braided, pinned up and decorated in the front with a small representation of Amitabha. Height 81cm. On base. Condition B.

Provenance:
-Private collection Singapore, since 1990s.
-Private collection Paris, since 2006.

€ 28.000 - 32.000 | $ 33.040 - 37.760

2174
TORSO OF FEMALE GODDESS.
TORSO EINER WEIBLICHEN GOTTHEIT.
Khmer. Baphuon style. 11th c.

Sandstone with dark patina. The finely pleated sampot is drawn in an elegant bow high on both hips. It is knotted at the front and falls from here into a fish tail fold. Shortly below the hips it is gathered by a wide belt. The body of the goddess is shown as a young, sensual woman who conveys great vitality and freshness. The fragment tapers elegantly downwards and appears as a masterpiece of the typically slender and graceful baphuon style. Height 44.5cm. Condition B.

Provenance:
-Compagnie de la Chine et des Indes, Paris. Since ca. 2005.
-Private Collection Paris.

€ 20.000 - 23.000 | $ 23.600 - 27.140

2175

2175
HEAD OF HANUMAN.
KOPF DES HANUMAN.
Northeastern Thailand. Khmer.
12th/13th c.

Sandstone. With lively face expression. The canines visible in the slightly opened mouth. He is adorned with an elegant diadem, his ears are elongated from the heavy earrings and on his forehead a flower shaped ornament is set in deepened relief. Height 20cm, width 18cm. Mounted on a wooden base.
Condition A/B.

Provenance:
-Collection Robert Piccus, San Francisco.

€ 2.700 - 3.000 | $ 3.186 - 3.540

2176
THREE MONKEYS FROM ARMY OF HANUMAN.
DREI AFFEN AUS DER ARMEE DES HANUMAN.
Khmer. Bayon period. 12th/13th c.

Sandstone. The monkeys wear pleated sampot around the hips and jewelry around their necks. They are shown as strong animals with expressive faces. Two are kneeling, the third is standing. Height 25cm, width 51cm. Condition A/B.

Provenance:
-Private collection Germany, since 1970s.

€ 1.100 - 1.200 | $ 1.298 - 1.416

2176

South East Asia

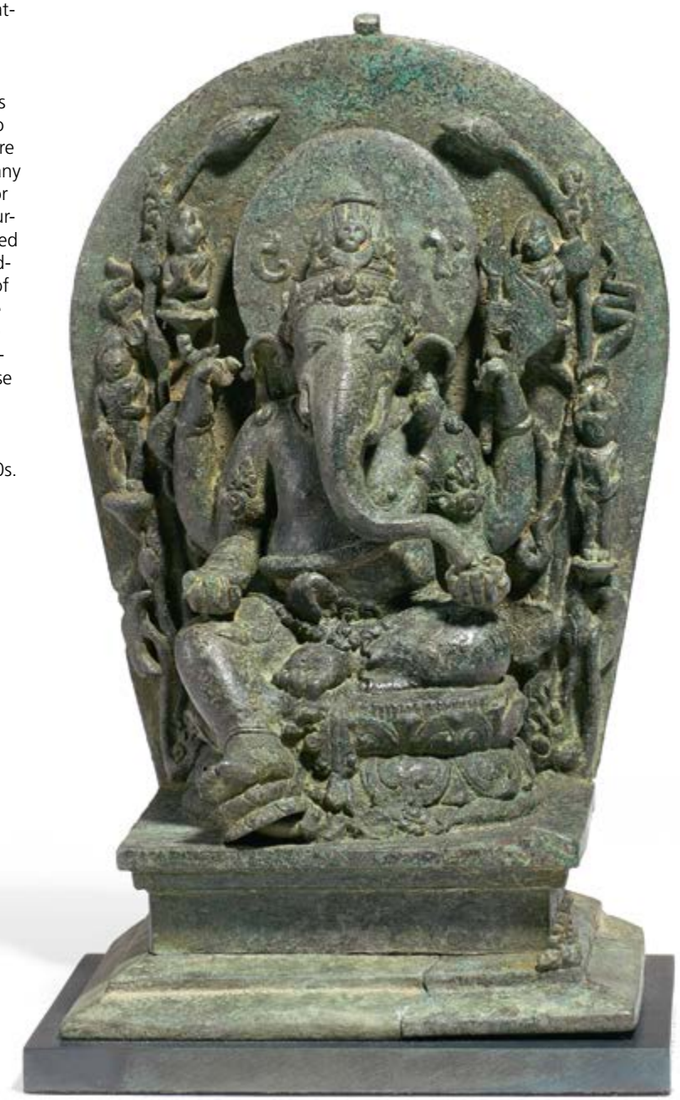
2177
RARE AND LARGE FIGURE OF GANESHA.
SELTENE UND GROSSE DARSTELLUNG DES GANESHA.
Java. Ca. 10th/11th c.

Bronze with very fine green patina. This rare and comparatively large bronze Ganesha image is a tour-de-force of workmanship. Ganesha sits in the posture of Royal Ease (rajalalitasana) on a lotus throne, his trunk mischievously dipped into the bowl with sweets. His hands hold his classic attributes: the broken tusk, the battle axe, and a (fragmentary) rosary. His crown is decorated with Shiva's crescent and a skull. The elaborate halo is decorated with lotus flowers and leaves, and a group of worshipping figures.

Ganesha, the son of Shiva and Parvati, is the most popular Hindu deity. Known to be the remover of obstacles, offerings are made to him prior to the beginning of any venture, be it an exam, a long journey or the beginning of a new business. Not surprisingly, Ganesha was not only venerated in India itself, but also in the distant trading outposts in Southeast Asia. Mostly of small size, a number of Ganesha bronze images are known from Java, and some rather spectacular stone sculptures commanded prime positions in early Javanese temples. Height 35cm. Condition A/B.

Provenance:
-Private collection Singapore, since 1980s.
-Private collection Belgium, since 2014.

€ 32.000 - 40.000 | $ 37.760 - 47.200



2178
TWO LADLES.
ZWEI SCHÖPFKELLEN.
Khmer. Ca. 15th-18th c.

Bronze with green patina. Both with round, flat bowl. Both handles with curled ends and decorated with applied finely twisted cords and spirals. The second with two small animals at the end and the applied cord in the shape of an eight knot continued in the bowl. Length 25.5/26.5cm. Condition A/B. **Supplement:** Fitting bases and storage boxes.

Provenance:
-Private collection Singapore, since the 1980s.

€ 900 - 1.000 | $ 1.062 - 1.180

2178

2179

2179
A PAIR OF EAR ORNAMENTS WITH GARUDA.
PAAR OHRGEHÄNGE MIT GARUDA.
North East Thailand, Khmer. Angkor Wat style. 12th c.

Bronze. Length each 7cm. Condition A/B.

Provenance:
-Belgian private collection, since 1970s.

€ 900 - 1.000 | $ 1.062 - 1.180

2180
BODHISATTVA LOKESHVARA.
BODHISATTVA LOKESHVARA.
Khmer. Ca. 10th c.

Bronze with reddish and green patina. Four arms, standing on a square base plate. The hair put up elegantly and adorned with jewels, the ears with large earrings. At the hips a sampot from a sheer fine fabric and secured with a belt.

The jewel-like temple of Banteay Srei, some 40 kilometers north of Angkor Thom was, unlike most other temples in Angkor, not a royal foundation. A consecration inscription, dated 967/968, credits Yajnyavaraha, a Brahmin and royal guru to the future King Jayavarman V, with its construction. Only a handful of bronzes can firmly be attributed to this style which is considered to be one of the most refined of Angkorian sculpture; less than twenty stone sculptures of this style are published. The fragmentary Bodhisattva Lokeshvara from Tuol Chi Thep, now in the Musée Guimet, Paris (see literature), is arguably one of the finest stone sculptures of the Banteay Srei period.

This remarkable bronze sculpture, depicting the Bodhisattva Lokeshvara, is closely related to the Tuol Chi Thep image. The sculpture is exquisitely modeled, with a sense of sublime realism that is the magic of Banteay Srei works. The volumes of the muscular body are well balanced and the powerful chest seems to be filled with the dynamic energy of the inner prana. Separately modeled attributes, possibly in precious metal, and now lost, were fitted into the four hands. The coiffure is a typical 10th century style jatamukuta, which originally probably included a tiny seated Amithaba Buddha.

Its sculptural finesse and rarity make this delightful bronze Lokeshvara an important addition to the small body of known Banteay Srei style sculptures. Height 37.7cm. Condition A/B. Supplement: On a base. Fitting storage box.

Provenance:
-Private collection Hong Kong.
-Art Loss Register certificate ref. S00029010.

Literature:
-Baptiste, Pierre., and Zéphir, Thierry, L'Art khmer dans les collections du Musée Guimet. Paris 2008. Compare fig. 48, p.166-170.

€ 22.000 - 23.000 | $ 25.960 - 27.140

2181
BODHISATTVA MAITREYA.
BODHISATTVA MAITREYA.
Gandhara. 2th/3th c.

An exquisite grey schist sculpture of a standing Bodhisattva in an elegant and animated posture. His sensuous expression on his face, with the head slightly bending towards the onlooker, is one of compassion and attentiveness. His missing right hand would have been raised in abhayamudra (have no fear gesture) while his left hand would have held the fold of his robe or Maitreya's flask. He stands feet apart on a pedestal base with stylized lotus flowers.

His long pleated robe wraps elegantly around his body and shoulders in cascading folds reminiscent of the Greco-Roman influence, while his underskirt is slightly visible around his lower legs. The simple monastic robe draping his powerful body contrasts superbly with the lavish ornaments on the Bodhisattva's chest, ears and in his elegant, wavy hairdo. Three small holes under the arms and between the feet indicate that the sculpture was originally fixed into a niche or on a wall.

While numerous Bodhisattva images are known of the Gandharan period, only few depict the extraordinarily sublime realism and finesse of this delightful sculpture. Height 52cm. Condition B.

Provenance:
-Private collection Japan, since 1980s.
-Private collection Belgium since 2012.

€ 9.000 - 10.000 | $ 10.620 - 11.800

2182
HEAD OF A MAN.
KOPF EINES MANNES.
Probably Central Asia, Hellenistic. 2nd c.

Marble with reddish crust. With concentrated and solemn expression on the face. The hair at the forehead shaped into spiral curls, at the back of the head falling long in the neck. Height 22cm. On base. Condition B. Nose damaged.

Provenance:
-Collection of parents of Count Simon du Chastel de la Howardie, Brussels, Belgium, before the 1950s, preserved in the Chateau de Harveng, Belgium.
-Art Loss Register certificate no. S00083609.
-Registered in Belgium as Cultural Property 30.06.2009.

€ 5.500 - 6.000 | $ 6.490 - 7.080

2183
BUDDHA HEAD.
BUDDHAKOPF.
East India. Gupta period. 5th/6th c.

Shaped by hand, low-fired ceramic (terracotta). The hair in the shape of spirals, which also cover the ushnisha on the cranial region. Expressive designed facial features. Height 7cm. Condition A/B.

Provenance:
-Private collection Hong Kong, since 1990.

€ 1.100 - 1.200 | $ 1.298 - 1.416

2183

2184

2184
STANDING FEMALE DEITY.
STEHENDE WEIBLICHE GOTTHEIT.
India. Gupta period. 5th/6th c.

Hand-formed from low-fired ceramics (terracotta). The lady standing in contrapposto (tribhanga) is wearing around her hips a light cloth and a chain. She wears jewelry, and behind her head is an aureole. Height 44.5cm. Condition A/B.

Provenance:
-Private collection Hong Kong, since 1990.

Expertise:
-Thermoluninescence test of Oxford authentification Ltd. ref. N112m42.

€ 1.300 - 1.500 | $ 1.534 - 1.770

2185
TILE WITH ELEPHANT.
KACHEL MIT ELEFANT.
India. Gupta period. 5th/6th c.

Modelled by hand, terracotta. Lively frontal depiction with ears folded forward and rolled up trunk. 14.2 x 15.5cm. On base. Condition A/B.

Provenance:
-Private collection Hong Kong since 1990.

€ 1.700 - 1.900 | $ 2.006 - 2.242

2185

South East Asia

2186
THREE ARCHITECTURAL ELEMENTS (VEDIKA).
DREI ARCHITEKTURELEMENTE (VEDIKA).
India, Mathura. Kushan period. 1st/2nd c.

Red sandstone. With different patterns, some with floral, or C-shapes in trellis. Height 83cm, 62cm, 64cm.
Condition A/B.

Provenance:
-Private collection Hong Kong, since 1980s.
-Art Loss Register certificate no. S00042716.

€ 6.000 - 7.000 | $ 7.080 - 8.260

2187
STELE OF VISHNU AS VAMANA.
STELE DES VISHNU ALS VAMANA.
India, possibly Sarnath. 10th/11th c. or later.

Possibly Chunar reddish sandstone with very finely worked detail. Shown standing in abhanga, the two main arms lowered in varada mudra and holding the prayer wreath and the conch, the second pair of arms raised and holding the chakra (resp. a discus) and the club. To the right and left to his aureole each a sitting figure, with four further standing figures at his feet.

The shaft introduces the reincarnation of the god Vishnu as the small Vamana, who however grew to an incredible size and could cover heaven and earth with two steps. Height 53 cm, width 26cm. Condition B.

Provenance:
-Sold as no 177 at Christie's London, July 2, 1980.

€ 6.000 - 8.000 | $ 7.080 - 9.440

2188
IMPRESSIVE LARGE FIGURE OF THE MOTHER GODDES PARVATI.
BEEINDRUCKEND GROSSE FIGUR DER MUTTERGÖTTIN PARVATI.
India. Ca. 19th c. or earlier.

Bronze with residue of gilding. Standing in elegant tribhanga on a lotus base. A sheer dhoti clings in wavy folds to her legs. Her hips are adorned with numeruous belts and perl strings, which hang to her thighs. Her hair is pinned up high and decorated with jewels and pearls, likewise her arms and feet. Her youthful body is shown in sensuous forms, her face is cut expressive. Weight 19.76kg, height 75cm. Condition A/B.

Provenance:
-Collection Dr. Wolfgang Schumann, Indologist and author of numerous reference books on Buddhism and India. Lived in India from 1960, German Consul General in Bombay 1988-93. Got 2000 awarded with the Rabindranath Tagore Culture Price for Literature.

€ 5.000 - 7.000 | $ 5.900 - 8.260

2189

IMPRESSIVE LARGE FIGURE OF THE ENLIGHTENED BUDDHA.

BEEINDRUCKEND GROSSE FIGUR DES ERLEUCHTETEN BUDDHA.

Myanmar/Burma. Mandalay. Dated 1876.

Bronze with traces of gilding and lacquer. Height 114cm. Condition A/B. This life-size bronze sculpture depicts Buddha Shakyamuni in the moment before his Enlightenment. After defeating the fierce assaults of the armies of Mara, god of death and desire, and resisting the seductions of Mara's sensuous daughters, Shakyamuni's right hand touches the earth (bhumisparsha mudra) to call her as witness to his victory.

The origins of this image can be traced back to a famous Buddha sculpture in the Mahabodhi temple at Bodhgaya. By the 11th century, Bodhgaya had become the most important site for Buddhists in India. After all, this was the place where Buddha Shakyamuni experienced enlightenment.

The great King Aniruddha of Pagan (ruled 1044-1077), a devoted Buddhist, so admired the Mahabodhi temple, that he had his royal seals engraved with an image of this temple. In the early 13th century a temple was founded in Pagan that closely resembles the temple in Bodhgaya. Aniruddha also commissioned numerous stone and bronze images of the Buddha, many of them in bhumisparsha mudra. Stylistically these 11th century sculptures closely follow their Bodhgaya models. Henceforth this image became one of the most popular depictions of Buddha in Burma and throughout Southeast Asia.

The Burmese Buddhists follow the Theravada tradition. "Relics, their finding, propagation and use, became a constant feature of later Theravada Buddhism in Southeast Asia. The desire for primary texts, correctly ordained monks and Buddha relics is based on the notion that the validity and effectiveness of the relic objects, teachings and monks are determined by how 'close' they are to the historical Buddha. This search, then, for pure and true texts, monks and relics, initiated primarily under Aniruddha's reign, became characteristic of Burmese and Thai Buddhism" (1).

Robert Brown (2) recounts how important Bodhgaya remained for Burmese Buddhists until the 19th century: "In 1830 the king of Burma sent a diplomatic mission to India, then governed by the British who had successfully waged several military campaignsin Burma. The delegation remained in India for three years, during which they visited Bodhgaya, discovering the Burmese inscription of the thirteenth-century Burmese mission., witnessing a miracle and taking several sprouts from the bodhi tree. Later inCalcutta they requested a Pala period sculpture of the Buddha from Bodhgaya. The mission returned to Burma having failed to negotiate a favourable political agreement with the British, but the mission was considered a great success by the Burmese becausethey returned with the tree cuttings and the Buddha image".

Soon afterwards, in 1857, the rulers of the Konbaung dynasty established the new capital of Burma in Mandalay. Its founder, King Mindon (ruled 1853 - 1878) was a pious royal patron of the highest order. A treatise upon royal administration since 1044singles out only seven monarchs over an 800 year period as "having distinguished themselves to an exceptional degree by truly following their kingly duty of supporting and promoting Buddhism" (3). King Mindon was amongst the selected.

This supremely beautiful bronze sculpture is dated by an inscription on the front of its base to the last years of King Mindon's reign: "We make reverent offering of the image of Buddha of copper. This is the work of merit of U Yan Htar and Ma Baung, [in the] year 1876" (4). We do not have any information on the donors, but the superlative quality of this bronze suggests that it was produced in a royal workshop.

Buddha sits in the lotus position on a plain base. Inserted iron pegs with rings indicate that this image might have been carried in festive processions. His eyes are half-closed in meditation, his head slightly tilts forward. His body is draped in a heavy monk's robe covering his left shoulder while leaving the right bare. His right hand is in the earth-touching gesture, while his left, separately cast, rests in his lap. The noble calmness and sublime spirituality make this sculpture one of the great masterpieces of Buddhist sculpture from Burma.

(1) Brown, R.L. (1988). "Bodhgaya and Southeast Asia". In: Leoshko, J.(ed.). Bodhgaya - The site of Enlightenment. Bombay. P. 104.

(2) Brown, R.L. (1988). As above. P. 123.

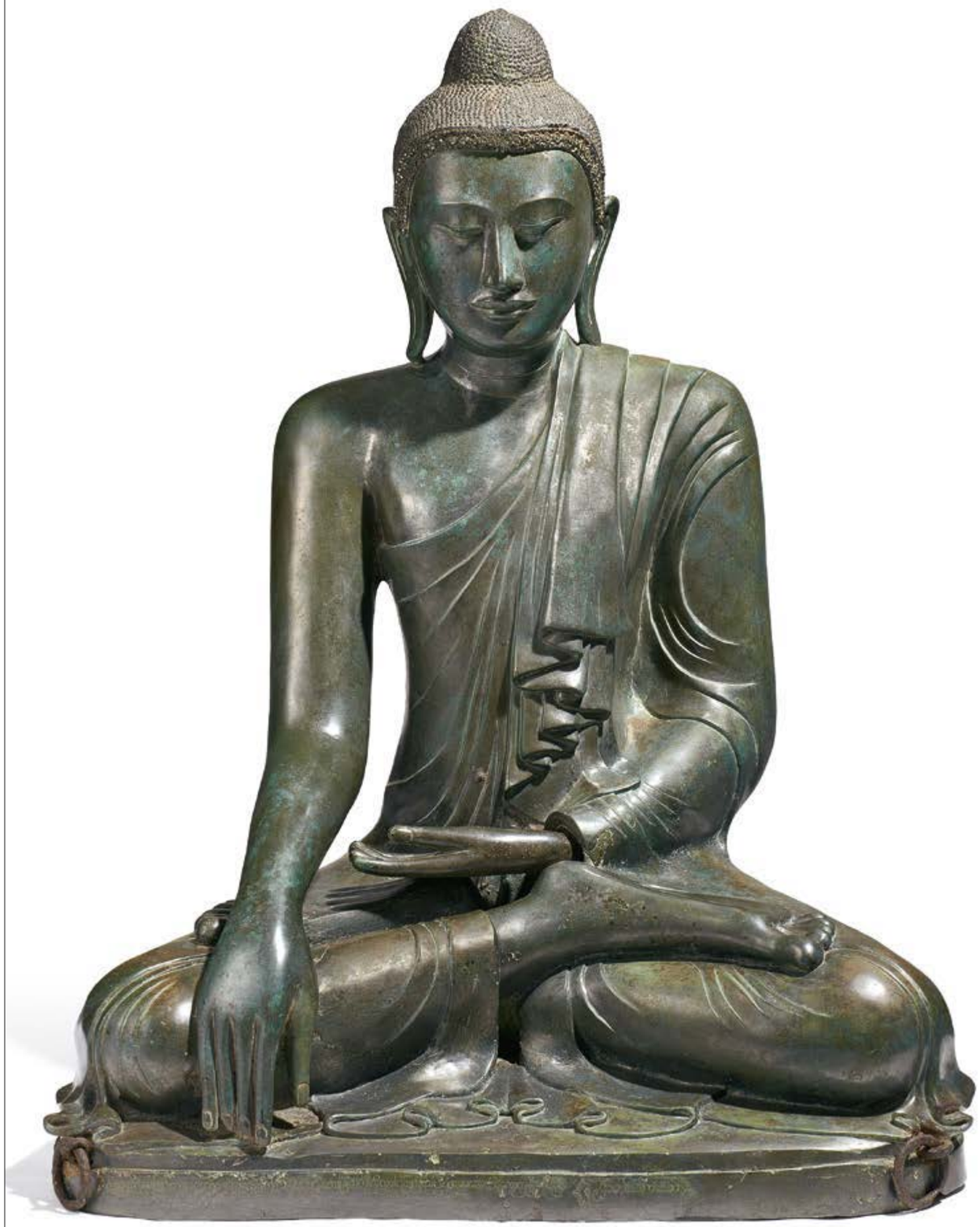
(3) Herbert, P. (1998). "An Illustrated Record of Royal Donations". In: Pichard, P. et Robinne, F., Études birmanes en hommage à Denise Bernot. Études thématiques 9. Paris. P.89.

(4) We appreciate the translation by the late Henry Ginsburg, British Library, London.

Provenance:
-Private collection, Hong Kong.
-Art Loss Register Certificate, ref. S00028976.

Published:
-Michael Woerner, Oriental Art 2009, p. 28-33.

€ 43.000 - 50.000 | $ 50.740 - 59.000



2190
THREE BUDDHA ON HIGH BASES.
DREI BUDDHA AUF HOHEN SOCKELN.
Burma/Myanmar. Ca. 16th-18th c.

Bronze with dark patina and residue of gilding. Height 37/35.5/22.5cm. Condition A/B.

Provenance:
-Rhenish private collection.

€ 600 - 900 | $ 708 - 1.062

2191
MEDICINE BUDDHA.
MEDIZINBUDDHA.
Burma/Myanmar. 17th/18th c. Ava style.

Bronze with dark patina and residue of gilding. Height 26.7cm, width ca. 13cm. Condition A/B.

Provenance:
-Private collection Southern Germany, acquired in the 1970s locally.

€ 900 - 1.200 | $ 1.062 - 1.416

2191

2190

2192

2192
BUDDHA IN ROYAL REGALIA.
BUDDHA IN KÖNIGLICHEM ORNAT.
Myanmar/Burma. 18th/19th c. Ava style.

Wood with lacquer and residue of gilding. Sitting on high double lotus throne with his hands in bhumisparsa mudra. Height 51cm, width 25.5cm, depth 17cm. Condition B.

Compare:
-Collection of Northern Illinois University, Center for Burma Studies. Object no. BC97.2.10.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2193
BUDDHA SHAKYAMUNI.
BUDDHA SHAKYAMUNI.
Myanmar/Burma. 19th/20th c.

Bronze with residue of red lacquer and gilding, eyes with inlays. Seated on a throne with the hands in bhumisparsa mudra and swaying sanghati robe. Height 43cm, width 34cm, depth 25.5cm. Condition A/B.

€ 1.900 - 2.100 | $ 2.242 - 2.478

2193

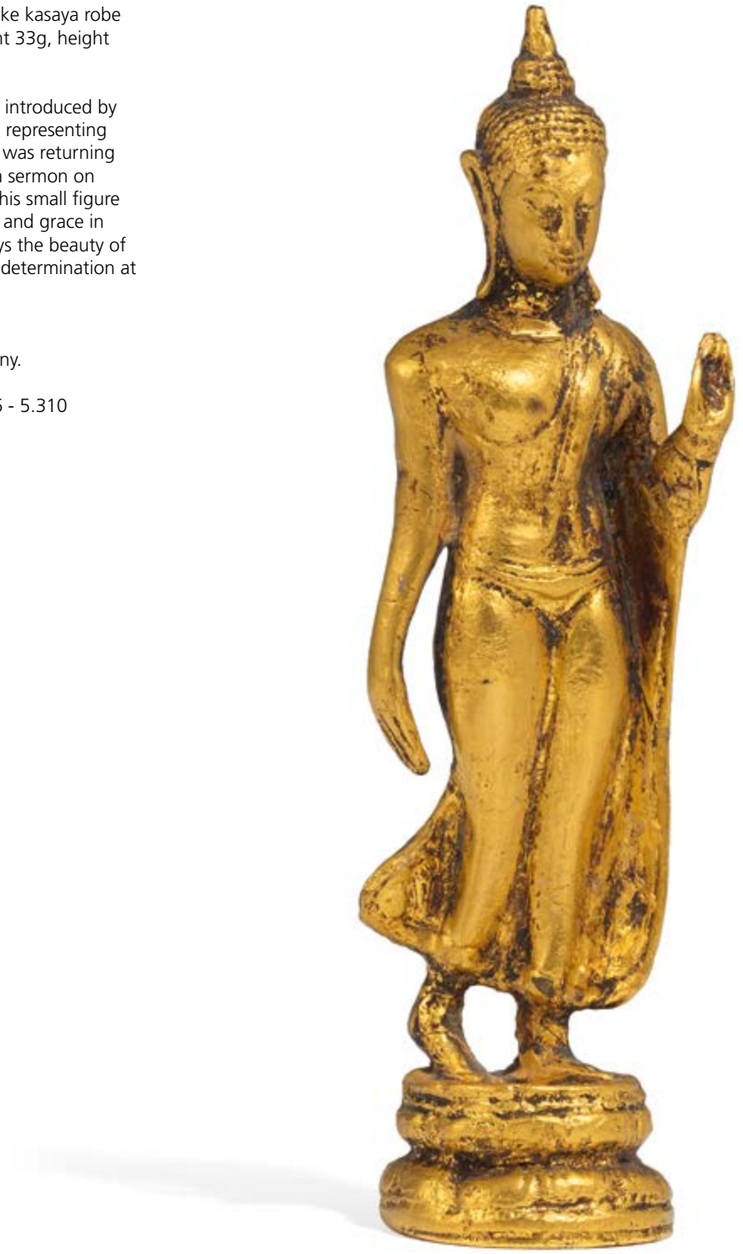
2194
WALKING BUDDHA.
SCHREITENDER BUDDHA.
Thailand. Sukhothai style. 15th/16th c.

Goldfoil, probably worked over a wooden core. In a walking stance on a slightly oval lotus base. His left hand raised in the gesture of bestowing fearlessness, his right hanging to his side in an elegant curve, in the Buddhist scripts compared to an 'elephants trunk'. The coat-like kasaya robe elegantly swaying. Weight 33g, height 11.6cm. Condition A/B.

The walking Buddha was introduced by the Sukhothai artists. It is representing a time when the Buddha was returning to earth after delivering a sermon on the Dharma in Heaven. This small figure possesses great elegance and grace in the proportions. It conveys the beauty of dignified movement and determination at the same time.

Provenance:
-Private collection Germany.

€ 4.200 - 4.500 | $ 4.956 - 5.310



2195
SELDOM AND RARE BUDDHA.
SELTENER UND BEDEUTENDER BUDDHA.
Thailand. Dvaravati style. 8th c.

Bronze with shining, dark silver patina. Sitting on a lotus base, hands in dhyana mudra. The garment covers the whole body and is visible at the neck and hands. It seems to be made from a sheer material, which clings to and reveals the asexual body. In the face the somewhat protruding eyes and the elegant eyebrows rooting at the nose bridge in the shape of 'flying swallows' are the prominent features.

The culture of the Mon from the 6th to 11th century in the basin of today's Chao-Phraya river in central Thailand is called Dvaravati. The works of art show a strong imprint through India. The Dvaravati empire played an important role in the introduction of Buddhist culture in the region. Bronze figures are rather rare. Height 11.4cm. On a base. Condition A/B.

Provenance:
-Collection Michael Phillips, Los Angeles, acquired at Spink & Son Ltd, London, 1980s.

Published:
-Stephen Little: Images of Buddha from the Michael Phillips Collection. In: Arts Of Asia, Jan-Feb 2013, p. 110, Fig. 22.

€ 9.000 - 10.000 | $ 10.620 - 11.800

Japanese Arts and Crafts

From the Meiji era (1868–1912)

When in the 19th c. Japan opened up to the world again after more than 200 years of isolation, this had astonishing effects. On the one hand in Japan, which was getting ready to claim its rightful place among the other states of the world; and on the other hand in the West, which celebrated the exotic beauty of Japan and the East.
Cautiously, and initially with only a few objects, the country presented itself at the early world fairs. The strange and charming items were met with great enthusiasm. Collectors and museums competed for pieces for their collections. One was enchanted by the fineness and aesthetics of the works. The artisans were showered with awards. Back in Japan, the workshops responded to the demand.

In Japan, working processes were already early divided into smaller sections, which were performed by specialised artisans. The pride of each artisan lies in performing his part with the greatest possible precision. The finished product is then carefully examined by the workshop manager, as to ensure that only the best examples are delivered to the customers.
Innovations and improvements are always adopted and integrated into the work process. It is a Japanese particularity that - after some time - innovations acquire a Japanese touch, making them seem like they naturally and originally belong there. Moreover, the Japanese are willing to quickly adapt to new conditions.

Even before the Meiji era, the Japanese government and non-governmental bodies had invited Western scientists and experts to pass on their knowledge in the country. An interesting example of how external impulses and Western knowledge were integrated, developed, and brought to perfection is enamel art. Cloisonné was already known from Chinese pieces imported before the Edo period (1603-1868). They were called 'shippô', 'seven treasures', after those mentioned in Buddhist writings. These also include gold, silver, coral, glass, and pearls. Yet, it was not until the 19th c. that Japan began to engage in Cloisonné on a broader scale. Gottfried Wagener (1831-92), a German scientist hired by the Meiji government, contributed to further refining this art. He founded a workshop and trained Japanese artisans.

A known Japanese master, who developed new techniques and stunned with his designs, was Namikawa Sôsuke (1847-1919). Owing to his skill and considerable reputation, he was appointed artisan to the court by Emperor Meiji as early as 1896. One of his significant inventions was to remove the separators in between the colors during the process, increasing an impression of painting (cat. no. 2217). This technique was also used by other artisans, like at the Andô Cloisonné Company (cat. No. 2215) in Nagoya, which was founded in 1880. This workshop was also honored by the emperor - since around 1900 it supplied imperial gifts.

Known and performed early on was the decoration of cast metal works with molten glass, known as Champlevé (shippô zogan). In the metal grooves were cut for the molten glass. The large moon-shaped vase (cat. no. 2221) was made using this technique. Bronze casting and the treating of surfaces with various acids and lyes to produce artful shades of patina became a pinnacle of craftsmanship during the Meiji era. Several censers are featured in this auction - some surprisingly large and rich in detail (cat. no. 2218-2220).
Although Chinese models were a source of inspiration, the Japanese style becomes apparent.
Ivory carving also became an important material of art during the Meiji era. Although netsuke were already collected in the West, they were small and tended to get lost in the jumble of countless knickknacks in the pompous decorations of late 19th c. Western living rooms. In Japan, the response was the invention of 'okimono' - objects to display. The okimono no longer had a function like the netsuke used to have, which becomes apparent in their lack of cord runners (himotoshi). They were purely ornamental and could be much larger than netsuke (cat. no. 2200). But other objects were made from ivory as well. Inspired by the design of brush pots made for export in Canton, China, yet far more sophisticated, is the impressive section of a tusk (cat. no. 2199), the intricate carvings of which display a crowded celebration at a shrine in great detail. Another exceptional format is the bipartite screen (cat. no. 2197) - even though screens certainly had a traditional place in Japanese rooms they were neither of this size nor decorated with ivory. The flowers in the traditional motifs are carved in remarkably high and fragile relief from ivory and are in skilful contrast to the empty surface.

The Meiji era objects convey the enthusiasm and optimistic mood of the time. Some are awe-inspiring in their perfectionism, others testify to the exciting processes of trial and learning. In the 19th and early 20th c., Japan became an icon of Eastern exoticism and artisanal skill in the Western world.

Walter Bruno Brix

Sources:
-Martha Chaiklin: Politicking Art : Ishikawa Kômei and the Development of Meiji Sculpture. Montreal 2014.
-Jennifer Harris: The Formation of the Japanese Art Collection at the Art Gallery of South Australia 1904-1940: Tangible Evidence of Bunmei Kaika. Adelaide 2012.

Japanisches Kunsthandwerk in der Meiji-Zeit (1868–1912)

Als Japan sich im 19. Jh. nach mehr als 200 Jahren Abschottung der Welt wieder öffnete, hatte dies erstaunliche Wirkungen. Einerseits in Japan, das sich bereit machte, einen gleichwertigen Platz unter den Staaten der Welt einzunehmen, andererseits im Westen, der die exotische Schönheit Japans und des Ostens feierte.
Zaghaft und anfangs mit wenigen Objekten präsentierte sich das Land auf den frühen Weltausstellungen. Die fremden und bezaubernden Dinge wurden mit großer Begeisterung aufgenommen. Sammler und Museen rissen sich darum, Stücke für ihre Sammlung zu kaufen. Man war von der Feinheit und Ästhetik der Arbeiten begeistert. Die Kunsthandwerker wurden mit Preisen überhäuft. Zurück in Japan reagierten die Werkstätten auf die Nachfrage.

In Japan wurden Arbeitsprozesse im Werkstätten schon früh in kleinere Abschnitte aufgeteilt, die von speziellen Handwerkern ausgeführt werden. Der Stolz jeden Handwerkers liegt darin, seinen Teil in größtmöglicher Perfektion auszuführen. Das fertige Produkt wird abschließend durch den Werkstattleiter streng geprüft, um auch nur wirklich die besten Stücke an die Kunden zu liefern.
Neuerungen und Verbesserung werden immer aufgenommen und in den Arbeitsprozess integriert. Eine japanische Besonderheit ist dabei, dass Neuerungen nach einiger Zeit eine japanische Prägung bekommen, dass sie als etwas erscheinen, was ganz natürlich und ursprünglich dazu gehört. Zudem ist man in Japan in der Lage, sich schnell an neue Gegebenheiten anzupassen.

Schon vor der Meiji-Zeit waren von der japanischen Regierung und außerstaatlichen Stellen westliche Wissenschaftler und Experten eingeladen worden, ihre Kenntnisse im Land weiter zu geben. Ein interessantes Beispiel dafür, wie äußere Anstöße und westliches Wissen integriert, weiterentwickelt und auf die Spitze getrieben wurden, findet sich in Arbeiten der Email-Kunst. Cloisonné war bereits von importierten chinesischen Werkstücken vor der Edo-Zeit (1603-1868) bekannt. Man nannte die Arbeiten 'shippô', wörtlich 'Sieben Schätze', nach jenen, die in buddhistischen Schriften aufgezählt werden. Dazu gehören außer Gold, Silber und Koralle auch Glas und Perlen. Aber erst im frühen 19. Jh. begann man sich in Japan mit Cloisonné intensiver zu beschäftigen. Gottfried Wagener (1831-92), ein deutscher Wissenschaftler, angestellt von der Meiji-Regierung, trug dazu bei, die Kunst weiter zu verfeinern. Er gründete eine Werkstatt und bildete japanische Kunsthandwerker aus.
Ein bekannter japanischer Meister, der neue Techniken entwickelte und auch mit seinen Entwürfen erstaunte, war Namikawa Sôsuke (1847-1919). Aufgrund seiner Fähigkeiten und seiner großen Reputation wurde er bereits 1896 vom Meiji-Kaiser zum kaiserlichen Handwerker ernannt. Eine seiner großen Erfindungen war, die Trennstege zwischen den Farben im Laufe des Prozesses zu entfernen, so dass verstärkt der Eindruck einer Malerei entstand (Kat. Nr. 2217). Diese Technik wurden ebenso von anderen Handwerkern eingesetzt, wie in der 1880 gegründeten Werkstatt Andô Cloisonné Company (Kat. Nr. 2215) in Nagoya. Auch diese Werkstatt wurde vom Kaiser hervorgehoben und zwar stammen von dort ab ca. 1900 kaiserliche Geschenke.

Bereits früher bekannt und eingesetzt ist die Dekoration von Metallgussarbeiten mit geschmolzenem Glas, bekannt als Champlevé (jap. shippô zogan). In der dickeren Wandung wurden Gruben für das geschmolzene Glas ausgehoben. Die große Vase in Mondform (Kat. Nr. 2221) ist in dieser Technik ausgeführt. Der Guss von Bronzen und die Oberflächenbehandlung mit verschiedenen Säuren und Laugen, um raffinierte Patinatöne hervorzurufen, wurde in der Meiji-Zeit zu einem Höhepunkt des Kunsthandwerks entwickelt. In der Auktion finden sich mehrere, teils erstaunlich groß dimensionierte und detailreich gestaltete Weihrauchbrenner (Kat. Nr. 2218-2220). Dabei dienten teils chinesische Vorbilder als Inspiration, doch der japanische Stil wird in der Gestaltung deutlich.

In der Meiji-Zeit wurde die Schnitzerei mit Elfenbein zu einem wichtigen Gebiet. Netsuke wurden schon länger im Westen gesammelt, aber in der pompösen Gestaltung der westlichen Wohnräume im späten 19. Jh. dekoriert mit zahllosen Nippes waren sie doch recht klein und gingen in dem gefüllten Durcheinander eher unter. In Japan reagierte man mit der Erfindung des 'okimono', wörtlich 'Ding zum Hinstellen'. Diese okimono hatten nicht mehr eine Funktion, wie einst die netsuke, was an den bei den okimono fehlenden Schnurdurchzuglöchern (himotoshi) erkennbar ist. Sie waren reine Zierstücke und konnten bedeutend größer sein als netsuke (Kat. Nr. 2200). Aber auch andere Objekte wurden aus Elfenbein hergestellt. An die Gestaltung der in Kanton, China für den Export hergestellten Pinselbecher angelehnt, aber ungleich raffinierter gestaltet, ist der imposante Stoßzahnabschnitt (Kat. Nr. 2219), der mit dem dichten Treiben bei einem Schreinfest detailreich beschnitzt ist. Ein weiteres, ungewöhnliches Format ist der zweiteilige Stellschirm (Kat. Nr. 2197). Wobei Stellschirme durchaus einen traditionellen Platz im japanischen Wohnraum haben, allerdings weder in dieser Größe, noch mit einer Dekoration mit Elfenbein. Die Blüten der Motive im traditionellen Stil sind in erstaunlich hohem und fragilem Relief aus Elfenbein geschnitzt und sitzen in gekonntem Kontrast zur freien Fläche.

Die Objekte aus der Meiji-Zeit vermitteln die Begeisterung und Aufbruchsstimmung der Ära. Manche machen uns in ihrem Perfektionismus staunen, andere zeigen die spannenden Prozesse des Ausprobierens und Lernen. Im Westen wurde Japan im 19. und zu Beginn des 20. Jh. Sinnbild für Exotik und kunsthandwerklichem Können des Ostens.

Walter Bruno Brix

Quellen:
-Martha Chaiklin: Politicking Art : Ishikawa Kômei and the Development of Meiji Sculpture. Montreal 2014.
-Jennifer Harris: The Formation of the Japanese Art Collection at the Art Gallery of South Australia 1904-1940: Tangible Evidence of Bunmei Kaika. Adelaide 2012.

2196
TWO PANELS WITH FLOWERS AND BIRDS.
ZWEI PANELE MIT BLUMEN UND VÖGELN.
Japan. Meiji period. Ca. 1900.

Wood with black lacquer, inlays in high relief with ivory and bone. Frame from brushed paulownia (kiri). The panels with butterflies hovering over flowering peony and chrysanthemums. The frame carved with stylized chrysanthemums. Height 106.5cm, width 64cm. Condition A/B.

Provenance:
-Private collection Hesse, shown in a long term exhibition until summer 2017 in the Deutsches Elfenbeinmuseum in Erbach.

€ 1.500 - 2.000 | $ 1.770 - 2.360 | ‡

2197
IMPRESSIVE TWO-FOLDED SCREEN.
BEEINDRUCKENDER ZWEIFLÜGLIGER STELLSCHIRM.
Japan. Meiji period. Ca. 1900.

Panels probably persimmon wood with motifs in high relief from ivory, bone and some mother-of-pearl. Frame black lacquered wood, open work carved, eyes of dragons inserted. In very high relief on the left panel a songbird over flowering

peonies (botan) and on the right panel irises (kakitsubata) with a kingfisher. The two representation in high relief of more than 8cm are adjusted so that the screen can be closed. The broad frame made of black lacquered wood is carved with dragons in clouds. On the outside, sparrows flutter between flower and maple leaves, which fall on sasa bamboo and aoi plants. Height 211cm, width per wing 93.5cm. Panel height 111cm, width 64cm. Condition A/B.

Provenance:
-Private collection Hesse, shown in a long term exhibition until summer 2017 in the Deutsches Elfenbeinmuseum in Erbach.

€ 5.000 - 6.000 | $ 5.900 - 7.080 | ‡

2198
PAIR OF LARGE PANELS WITH HEAVENLY LADIES MAKING MUSIC.
PAAR GROSSE PANELE MIT HIMMLISCHEN MUSIKANTINNEN.
Japan. Meiji period. Ca. 1900.

Wood with dark blue resp. green lacquer, inlays in Shibayama style with ivory, mother-of-pearl and coral. Framed in Western type with gold frames. On each panel three elegant ladies dressed in the elaborate style of the Tang dynasty with fluttering bands. These tennin, like the Western angels, are living in heavenly realms and make music. Here they are shown with drums, a flute and a mouth organ, one is holding a large lotus flower. Above them on each panel a large hôô bird and flowering twigs of paulownia (kiri) - a symbol of peace.

The motifs are worked with much and fine detail in costly materials. The faces of the ladies are portrait-like, their hair is done up elaborately with hairpins and jewels. A masterpiece of art of the Meiji period. Each height 181cm, width 88.5cm. Sign.: Mizu. Seal: Naitô. Condition A/B.

Provenance:
-Private collection Spain.
-Private collection Germany, since ca. 2002.

€ 5.000 - 7.000 | $ 5.900 - 8.260 | ‡

2199
IMPORTANT SEGEMENT OF AN ELEPHANT TUSK WITH THE DEPICTION OF A SHRINE FESTIVAL.
BEDEUTENDER STOSSZAHNABSCHNITT MIT DARSTELLUNG EINES SCHREINFESTES.
Japan. Meiji period, middle 19th c.

Ivory, in undercut and very detailed relief with fine engraving, eyes painted black. A torii gate with an plaque names the shrine as one of Tenmangû. Among the more than sixty persons strolling under pines and flowering cherry trees a falconer and other samurai, merchants, jugglers and musicians, gamblers and mongers for tea tools, insects and fans are found. Many children are playing between the adults. One of the persons is Suguwara Michizane (845-903) himself, holding a flowering plum branch and a folded letter. He is deified and worshiped in Tenmangû shrines as the god of scholarship. Height 47cm, Ø bottom 16.3cm, top 15cm. Signed on an inlaid red lacquer plate: Kaikaya Sôshû. Condition A/B.

Provenance:
-German private collection.
-Attached a collector's label with the no 22635.

€ 14.000 - 16.000 | $ 16.520 - 18.880 | ‡

2200
OKIMONO: HANDAKA SONJA.
OKIMONO: HANDAKA SONJA.
Japan. Meiji period.

Ivory with finely engraved details. The Sennin in moved pose and with wafting sleeves, holding a begging bowl in his left hand over his head, from which the dragon coils with splashing water. Holding a Ruyi sceptre in his right hand, an Okimono with a tiger by his feet. Height 17.5cm, width 6.5cm. Sign.: Gyokuzan on the base of the tiger. Condition A/B. Age cracks.

€ 1.200 - 1.500 | $ 1.416 - 1.770 | ‡

2201
OKIMONO: FARMER WITH BATS.
OKIMONO: BAUER MIT FLEDERMÄUSEN.
Japan. Meiji period.

Ivory with finely carved and darkened, engraved details. A farmer with four giant Daikon (white radish) on his back, is attacked by two bats. With a horrified facial expression he tries to pull one from his head by its wing. Height 16cm, width 5.8cm. Sign.: in red lacquer reserve, unread. Condition A/B.

€ 1.200 - 1.500 | $ 1.416 - 1.770 | ‡

2202
LARGE OKIMONO OF A FISHERMAN AND HIS SON.
GROSSES OKIMONO EINES FISCHERS.
Japan. Meiji period. About 1900.

Ivory, carved and finely engraved, the eyes highlighted with black pigment. The fisherman is holding a turtle with a long algae tail (minogame), in front of him his little son has caught a crab with his fishing rod. Maybe a mitate depiction of Ebisu. A tabako pouch with pipe case (kiserzutsu) on a netsuke at the belt of the fisherman is a nice detail. Height 33.8cm, Ø 10.5cm. Sign. underneath: Ikido. Condition A/B.

Provenance:
-German private collection.

€ 5.000 - 7.000 | $ 5.900 - 8.260 | ‡

2203
OKIMONO OF A YOUNG WOMAN WITH CHILD AND CHICKEN.
OKIMONO EINER JUNGEN FRAU MIT KIND UND HÜHNERN.
Japan. Meiji period. Around 1900.

Ivory, carved and delicately engraved. Eyes of the chicken inlaid. Height 20.5cm. Underneath sign.: Nobumasa and red lacquer seal: Nobu. Condition B. Right arm of child, fan and baseplate separate. Cocks tail broken.

€ 250 - 300 | $ 295 - 354 | ‡

2200

2201

2202

2203

Japan

2204
WHITE HANNYA MASK.
WEISSE HANNYA-MASKE.
Japan. 20th c.

Paulownia wood (kiri) painted detailed with pigments. Height 29.5cm, width 15.5cm. On the back burning mark: Roshu. Condition A/B. **Supplement:** Mask bag with batting.

Provenance:
-Private collection Southern Germany.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2204

2205

2205
SITTING AMIDA NYÔRAI.
SITZENDER AMIDA NYÔRAI.
Japan. Edo period.

Wood with lacquer and residue of gilding. Seated on a high, multi-part lotus pedestal and the hands in mida no jô-in (gesture of meditation). The garment draped in elegant folds around his body. Aureole and parts of the pedestal removable. Height 37cm. Condition A/B.

Provenance:
-Private collection Rhineland.

€ 1.300 - 1.600 | $ 1.534 - 1.888

2206
IMPRESSIVE MASK OF A DECEASED PERSON.
AUSSERGEWÖHNLICHE MASKE EINER VERSTORBENEN PERSON.
Japan. 19th c.

Cedar (sugi), carved and delicately painted. Real hair, knotted to delicate stripes. Teeth carved of bone. Rare portrayal of a deceased person with closed eyes and eyeballs sunken deeply in the holes. The partly open mouth with yellow, uneven teeth. Under uncombed hair dark veins and short hair are painted on the forehead.

As it is an overly realistic portrayal, the mask dates back to the 19th c. Similar to the Nô mask Kagekiyo, the portrayal is not stylized as usual but very realistic. A masterpiece painting by Hokusai with similiar theme, two cut off heads, was sold in December 2014 by Van Ham (A. 347, lot 249). Length 24cm, width 15cm, depth ca. 7cm. Condition A/B. Surface of chin and right cheek restored.

Provenance:
-Rhenish private collection, acquired ca. 1977 as lot 97 in Klefisch auction no. 12.

€ 3.000 - 4.000 | $ 3.540 - 4.720

2207

2207
IMPORTANT ÔDACHI CEREMONIAL SWORD.
BEEINDRUCKENDES ÔDACHI-ZEREMONIALSCHWERT.
Japan. Dated: Genroku 13th year = 1700, 2nd month.

Tachi mounting later, maybe Meiji period with bronze and lacquer. Shinto ôdachi, tori sori, nakago 3.4cm, shinogi-zukuri, hikue iori mune, without bo hi, hada and hamon not visible, hamachi and mune machi, nakago jiri futsu with two mekugi ana. Tsuba iron in mokkugata shape, signed: Yamashiro no Kuni Fushimi Kaneie and Kao, framed with bronze, seppa and ô seppa bronze with engraved scrolls, large menuki in bronze with the butterfly mon of the families Ikeda and Daidôji. Complete length with mounting 166cm, blade length complete 148.5cm, blade length (nagasa) 111.6cm, width at the back (kasane) 1.1cm, width (mihaba) 4.2cm. Sign.: Mei: Awataguchi Ikkanshi Tadatsuna hori-dôsaku. Engraved on the blade on each side a dragon with ken at the tail. Condition A/B. Later polished, maybe about 1900.

Provenance:
-Rhenish private collection, acquired 1964 at Lempertz.

€ 4.000 - 6.000 | $ 4.720 - 7.080

Japan

2208
KATANA KAKE - SWORD STAND FOR SEVEN SWORDS.
SCHWERTSTÄNDER FÜR SIEBEN SCHWERTER.
Japan. Edo period (1603-1868).

Red carved lacquer (Kamakura bori) on wood. On the cross-board on the front a medallion with two Chinese scholars and a boy among pines and bananas, on the back another with a pair of cranes under a big pine tree. As background dense diamonds with flowers. The remaining parts covered with sweeping leaf tendrils with peonies, pomegranates and Chinese lingzhi mushrooms, on the inside of the side parts dense plum blossoms. Height 60cm, width 48.5cm, depth 26cm. Condition A/B.

€ 6.000 - 7.000 | $ 7.080 - 8.260

2208

2209
MON-SUKASHI TSUBA. MARUGATA.
MON-SUKASHI TSUBA. MARUGATA.
Japan. Momoyama period. Yoshiro school.

Iron with inlays of brass. In hira-zogan technique with kebori engraving eight different family emblems (mon). An old inscription is dedicated to the deity Hachiman. D.4.5mm, Ø 8.3cm. Condition A/B.
Supplement: Wooden box and NBTHK certificate.

€ 1.100 - 1.300 | $ 1.298 - 1.534

2210
SUKASHI TSUBA. MARUGATA.
SUKASHI TSUBA. MARUGATA.
Japan. Momoyama or early Edo period. Kyo-shoami school.

Iron with gold. Enclosed in a golden rim (kin-fukurin) are five noshi bundle depicted. Noshi-bundles are symbolizing good wishes for a long life. Besides, playing with the number five is characteristic for the Shoami school. D.5.1mm, Ø 8.3cm. Condition A/B.

€ 700 - 900 | $ 826 - 1.062

2211
FUCHI-KASHIRA.
FUCHI-KASHIRA.
Japan. Edo period.

Shakudô with gold and copper alloy. On a fine nanako base a tiger and a leopard are shown in delicate engraving. The kashira is decorated with bamboo. H.3.8cm. Sign.: Fusatsune & kao. Condition A/B.
Supplement: Wooden box.

€ 500 - 600 | $ 590 - 708

2211

2212

2209

2210

2212
PAIR OF MENUKI FOR A TACHI.
PAAR MENUKI FÜR EIN TACHI.
Japan. 18th c.

Bronze, gilt. Chasing dragons. The escaping one turns his head and the chasing one with a sword's peak in the tip of his tail keeps a wish-granting jewel clasped. W.8.1cm. Condition A/B.

€ 1.300 - 1.500 | $ 1.534 - 1.770

2213
STANDING BODHISATTVA.
STEHENDER BODHISATTVA.
Japan. Meiji period.

Bronze, finely engraved and with a few inlays in silver. Lotus and aureole gilt. Standing on a two-partite lotus pedestal. In his left hand he holds a long lotus bud, the right hand points with the index finger to the bottom. He wears Bodhisattva jewelry and his hair is tied up into a high elegant chignon. His head is surrounded by a golden halo with leaves. Pedestal cast separately, halo removable. Total height: 57.cm, Buddha: 36.2cm, pedestal: 17.5cm. Condition A/B.

Provenance:
-Private collection Rhineland.

€ 1.500 - 2.000 | $ 1.770 - 2.360

2214
IMPRESSIVE LARGE TETSUBIN.
BEEINDRUCKEND GROSSER TETSUBIN.
Japan. Meiji period.

Cast iron, lid from copper alloy, handle with silver and gold inlay. Round shape with short spout. The rim of the kettle is rugged like rocks and depicts a mountain chain. On a revolving band in flat relief Daikoku (Okuninushi-no-kami) riding on a horse accompanied by two attendants in front of pine trees. Behind the pine trees the Fuji-san rises. On the other side a poem in cursive script (sôsho). Height 16cm, Ø 21cm. Sign. on the kettle: Kotobuki and seal. On the inside of the lid: Ryobundo tsukuri. Condition A/B.

Provenance:
-Private collection Rhineland.

€ 1.500 - 2.000 | $ 1.770 - 2.360

2213

2214

2215
GREEN VASE WITH PEONY BORDER.
KUGELVASE MIT PÄONIENBORDÜRE.
Japan. 1st half 20th c.

Enamel without bridges (musen shippô yaki) on copper, rims framed with silver. Height 26cm, Ø ca. 17cm. Mark of the Ando Shippôyaki company. Condition A.

€ 500 - 700 | $ 590 - 826

2216
SMALL VASE WITH WHITE HERONS.
KLEINE VASE MIT WEISSEN REIHERN.
Japan. Meiji period. In the style of Namikawa Sôsuke.

Enamel without bridges (musen shippô) and some cloisonné (yusen shippô) on copper. Underneath and lip lined with blackened silver. The twelve herons in white are reserved from the graded (bokashi) grey background. A special detail showing the high skills of the maker is the shadow-like reed between the birds, made without bridges. The mastering of the flow of the enamel and the final polishing by firing shows the high level of the workmanship. Only the eyes and beaks of the birds are defined with bridges of fine strips of silver. These technique was used for the stylized Kanzenami waves at the foot, too. Height 16.5cm. Underneath a graved mark: Probably Suzuki Seiichiro, active ca. 1860. Condition B. Hairline crack in the enamel at the shoulder.

Provenance:
-According to the former owner this vase has been exhibited 1902 at the world exhibition in Paris.
-Rhenish private collection. Acquired in the 1960s in Hamburg.

€ 3.000 - 4.000 | $ 3.540 - 4.720

2215 **2216**

Japan

2217
SQUARE PLATE WITH A COCK AND TWO HENS.
RECHTECKIGER TELLER MIT HAHN UND ZWEI HENNEN.
Japan. Meiji period. Designer: Watanabe Seitei or Shôtei (1851-1918).

Copper with musen shippô (without bridges) and yusen shippô. Rim framed with lacquered copper. The cock and hens in white, finely structured with shades of grey on a grey background. In contrast comb and wattles in shades of red. Only here are found very fine gilt metal bridges. 23 x 16.8cm, height 0.8cm. Front: Sign. Seitei and seal (Designer). Back with scattered cherry blossoms in shades of brown. In the center in silver the sakigake seal of the atelier of Namikawa Sôsuke. Condition A/B. **Supplement:** Japanese catalog with works of Namikawa Sôsuke with photos, descriptions and commentaries. Japanese watoshi bookbinding.

Provenance:
-According to the owner this plate has been exhibited 1902 at the world exhibition in Paris.
-Rhenish private collection. Acquired in the 1960s in Hamburg.

€ 7.000 - 10.000 | $ 8.260 - 11.800

2218
IMPORTANT CENSER WITH DRAGONS AND HÔÔ-BIRDS.
BEDEUTENDER WEIHRAUCHBRENNER MIT DRACHEN UND HÔÔ-VÖGELN.
Japan. Edo. Bunsei period, 1818-30.
Murata Seimin (1761-1837), worked for several museums and for the emporer Ninko.

Bronze with dark patina. The melon shaped body compressed and on high feet with dragons. The lid in openwork with scrolls and a large bird of prey as handle. The handles of the body vertical and in openwork with swastika. The body with six cartouches showing dragons, hôô birds, birds of prey and kirin. Height 53cm, Ø 30cm. Underneath a nine-partite mark: Dai Nippon Bunsei nen Semin chû. Condition B. At one foot the dragon missing, repaired.

Provenance:
-Private collection North Rhine Westphalia.

€ 1.900 - 2.500 | $ 2.242 - 2.950

2218

2219

2219
MONUMENTAL CENSER.
MONUMENTALES RÄUCHERGEFÄSS.
Japan. Meiji period. Ca. 1900.

Bronze with finely worked surface. The bottom closed with a mirror with silver inlays. The bulbous body with six cartouches with birds and trees in high, partly undercut relief. Between the medallions pines and flowering prunus in fine bas-relief. At the shoulder eight lion heads, at each side a baku as handle. The lip with dragons, the foot with carps and water plants. As typical the mirror with characters for luck and long life with several treasure objects. Height 55cm, Ø 53cm. Condition A/B.

Provenance:
-Private collection North Rhine Westphalia.

€ 3.000 - 3.500 | $ 3.540 - 4.130

2220
CENSER WITH KIRIN.
RÄUCHERGEFÄSS MIT QILIN.
Japan. 17th/18th c.

Bronze with dark, shining patina. The kirin on the lid sits on his hind feet between waves and has turned his dragon head to the rear. The detail of the animal, such as the deer antlers, the hooves and the polka dots on his back are finely depicted. The bulbous compressed vessel on three high legs. Under the mouth a wide border with dragons in pairs with flaming pearls above waves. The high handles twisted. Weight 12.96 kg, height 59cm, Ø 25cm. Condition A/B. Antlers of kirin damaged and repaired.

Provenance:
-Private collection Southern Germany. From an ancestor who was in honorary diplomatic service for Japan acquired locally in the 1920s.

€ 9.000 - 12.000 | $ 10.620 - 14.160

2221
MOON-SHAPED VASE WITH DRAGONS AND PHOENIX.
MONDVASE MIT DRACHEN UND PHÖNIX.
China or Japan. 19th c.

Bronze with enamel champlevé. The flat, moon-shaped body on a high angular base and with a cylindrical opening. The two handles in the form of big dragons. In the center, each side with a hôô bird in a medallion, surrounded by eight large lotus blossoms. On the outside a hexagon pattern in flat relief, neck and foot with different borders. Height 61cm. Underneath a Chinese four-partite mark: Baizheng jin zhi. Condition A/B.

Provenance:
-Private collection Southern Germany. Acquired in the 1960s/70s.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2221

2222

2222
BOX FOR WRITING UTENSILS FOR USE ON A SHIP.
SCHIFFSKASTEN FÜR SCHREIBUTENSILIEN.
Japan. Edo period.

Kakesuzuri funadansu. Keyaki wood lacquered and with iron fittings, interior drawers from paulownia wood. The iron plating on the lockable door decorated with pine trees. Inside five drawers, two larger ones over the entire width and three smaller ones at the bottom. Height 44.5cm, width 39.5cm, depth 47cm. Condition A/B. Patina of use.

Provenance:
-Private collection Rhineland.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2223
APPLE SHAPED (MARUTSUBO) TEA CADDY (CHAIRE).
APFELFÖRMIGER (MARUTSUBO) TEEBEHÄLTER (CHAIRE).
Japan. Edo period or earlier. Ca. 16th/17th century.

Thin and dark brown stoneware with a brown and black glaze containing much iron. Fitting ivory lid. Height 6.5cm Ø ca. 6.5cm. Underneath with itokiri lines clockwise. Condition A.

Provenance:
-Private collection Southern Germany.

€ 450 - 600 | $ 531 - 708 | ‡

2224
TEA CADDY (CHAIRE) WITH ANGULAR SHOULDER (KATAZUKI).
TEEBEHÄLTER (CHAIRE) MIT KANTIG ABGESETZTER SCHULTER (KATAZUKI).
Japan. Edo period. 17th/18th century. Seto kiln.

Light colored stoneware with brown glaze and nougat brown overglaze. Fitting ivory lid with gilding. Height 10cm, Ø ca. 7cm. Underneath clockwise itokiri lines. Condition A.

Provenance:
-Private collection Southern Germany..

€ 550 - 700 | $ 649 - 826 | ‡

2223

2224

2225
CABINET CHEST.
KABINETTSCHRÄNKCHEN.
Korea. Joseon dynasty (1392-1897).
18th/19th c.

Different woods, among them rosewood (chin. Huali), persimmon (Ebenaceae) wood and ironwood (mesua ferrea, chin. Tieli). Brass fittings. Behind the two doors six smaller and four larger drawers. The chest is mounted to the tall, four-legged base. The large fittings in elegant shapes are richly engraved with flower scrolls and they contribute to the beauty of the furniture like the exceptional pattern of grain of the various types of wood. Height 75cm, width 84.5cm, depth 36.5cm. Condition A/B.

€ 2.000 - 2.500 | $ 2.360 - 2.950

Japan

2226
EARLY OVOID JAR WITH DECORATION IN CHINESE STYLE.
FRÜHE BAUCHIGE VASE IM CHINESISCHEN STIL.
Japan. Edo period. Ca. 1700.

Porcelain, painted in Wanli style with underglaze blue (sometsuke) with dignitaries accompanied by servants holding each a three-tired umbrella of honor. The bearded jubilarian is sitting in an open pavilion. On the shoulder of the vase four medallions with flowers on a background of a swastika pattern. Height 24.5cm. Underneath a leaf mark (peach leaf, momo). Condition C. Cracks at the neck and mouth.

Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2226

2227

2227
HUGE OVAL PLATE WITH CHINESE MOUNTAIN LANDSCAPE.
GROSSER OVALER TELLER MIT CHINESISCHER BERGLANDSCHAFT.
Japan. Ca. 1900.

Porcelain, painted underglaze blue. Height 6.5cm, 55 x 45.5cm. Underneath four-partite apocryphal Kangxi mark. Condition A/B.

Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 1.000 - 1.200 | $ 1.180 - 1.416

2228
KAWAI, GYOKUDÔ
(1873 – 1957).

COAST WITH BOATS (ISOBUNE).
KÜSTE MIT BOOTEN (ISOBUNE).

Japan. Ink and color on silk. 46 x 39.5cm. In the foreground a cliff with closely standing pine trees with the open sea in the background. At the flat shore, some fishermen bring their boats to the water. The pink-colored sky and the calm sea suggest the morning silence before the fischermen start their work.

In the painter's usual manner, the characteristic landscape of Japan is in the focus, in which man fits in naturally. The soft brown, blue and green tones as well as the partly flowing color transition emphasize the calm and nostalgia, which the motif suggests. Sign.: Gyokudô (on the painting). On the back of the frame the title 'Isobune' and signed Gyokudô. Seal: Gyokudô (on front and back each). Condition A/B. **Supplement:** Framed behind glass, with passe-partout.

€ 2.800 - 3.200 | $ 3.304 - 3.776

2228

2229

Japan

2229
MUKAI, JUNKICHI
(1901 – 1995).

LAKE ASHI (ASHINOKO).
ASHI-SEE (ASHINOKO).

Japan. Oil on canvas. 40 x 31cm. Lake Ashi in Hakone in Kanagawa prefecture. Framed by some weatherbeaten pine trees, the view is focused on the winding great crater lake in the background.

Mukai Junkichi was inspired by European style landscape paintings and developed a realistic painting style, which is shown in this picture. The paste-like paint application creates structure und the landscape appears more natural. Sign.: Junkichi (on the painting). On the back of the frame the title 'Ashi-no-ko' and signed Mukai Junkichi. Seal: Junkichi (on the back of the frame). Condition A. **Supplement:** Framed behind glass.

€ 2.500 - 2.800 | $ 2.950 - 3.304

2230
FUKUDA, HEIHACHIRÔ
(1892 – 1974).

WILD GEESE AND REED (ROGAN ZU).
WILDGÄNSE UND SCHILF (ROGAN ZU).

Japan. Ink and color on stained silk. 52 x 44.5cm. A pair of wild geese between snow-covered reeds. The artist skillfully incorporates the unpainted area of the silk into his motif, by using partly washed colors the silk shines through and thus becomes a part of the painting.

Fukuda Heihachirô is noted in particular for his paintings in the Nihonga style. But his works of art also show influence of a realistic and decorative style. Throughout his career, flowers and birds remained a favored motif of the artist. Sign.: Heihachirô (on the painting). On the back of the frame the title 'Rogan zu' and signed Heihachirô. Seal: unread (same seal on front and back each). Condition A. **Supplement:** Framed behind glass.

€ 5.000 - 6.000 | $ 5.900 - 7.080

2231
TOKUOKA, SHINSEN
(1896 – 1972).

PERSIMMON (KAKI).
KAKI.

Japan. Gouache on paper. 40 x 31.5cm. A twig with four ripe persimmons. The fine and powdery colors applied in multiple layers gives the painting depth. The simple and decorative motif is typical for works by the artist.

In Japan persimmons are a symbol for the autumn in the countryside. For the Japanese, today mostly living in large cities, the fruit conveys a feeling of innocent youth. Sign.: Shinsen (on the painting). On the back of the frame the title 'Kaki' and signed Shinsen. Seal: Shinsen (on the painting). On the back of the frame the seal 'Sen'. Condition A. **Supplement:** Framed behind glass and with matching box.

€ 2.200 - 2.500 | $ 2.596 - 2.950

2231

2232

Japan

2232
UEMURA, SHÔKÔ
(1902 – 2001).

SNOW-CAPPED PEAK (KANSETSU).
SCHNEEHAUBE (KANSETSU).

Japan. Colors on paper. 53.5 x 40cm. A snow-covered twig is rising into the ice-blue sky and a small bird flies through the falling snow. Following the tradition of Japanese painting, the classic theme 'Flowers and Birds' (kachô) is interpreted in a modern way. By giving only a detail of the twig, Uemura Shôkô's composition radiates an innovative dynamic. This creativity and dynamic is additionally emphasized by the fresh color contrast with the white and the shining blue-green. Sign.: Shôkô (on the painting). On the back of the frame the titel 'Kansetsu' and signed Shôkô. Seal: Shôkô (on front and back each). Condition A. **Supplement:** Framed behind glass, with passe-partout.

€ 2.500 - 3.500 | $ 2.950 - 4.130

2233

2233
YOSHIDA, HIROSHI
(1876 – 1950).

Japan. Taishô period. 1925. Watercolor and ink on paper. Ôban, yoko-e. Study for the sheet "Lugano machi" (The City of Lugano) of the Europe-series. Verso a pencil sketch with colored pencil with Koinobori (carp banner), which are positioned on the 5th May for Children's Day (Kodomo no hi). Seal: Hiroshi. Condition A.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2234
YOSHIDA, HIROSHI
(1876 – 1950).

FUJIYAMA FROM OKITSU.
OKITSU.

Japan. Shôwa period. 1928. Nishiki-e. Ôban, yoko-e. Series: Fuji jikkei (Ten views of Fuji). Sheet: Okitsu. The English title is noted in pencil. Sign.: Yoshida. Seal: Hiroshi & red collector's seal, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (brown Jizuri seal). Condition A/B. Minor foxing, remains of glue in the upper corners.

€ 900 - 1.200 | $ 1.062 - 1.416

2235
YOSHIDA, HIROSHI
(1876 – 1950).

OBATAN PARROT.
OBATAN SITTICH.

Japan. Taishô period. 1926. Nishiki-e. Ôban, tate-e. Series: Dôbutsuen (Zoological Garden). Sheet: Ohobatan ômu (Obatan Parrot). The English title is noted in pencil. Sign.: Yoshida. Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (brown Jizuri seal). Thin spot on the upper left edge.

€ 900 - 1.200 | $ 1.062 - 1.416

2234

2235

2236

2237

2238

2239

2240

2241

2236
YOSHIDA, HIROSHI
(1876 – 1950).

THE JUNGFRAU.
DER BERG JUNGFRAU.

Japan. Taishô period. 1925. Nishiki-e. Ôban, tate-e. Sheet: Yungufurau-zan (The Jungfrau). Sign.: Yoshida. Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (black Jizuri seal). Condition A. Slightly yellowed.

€ 900 - 1.200 | $ 1.062 - 1.416

2237
YOSHIDA, HIROSHI
(1876 – 1950).

THE YOSHIDA VILLAGE (YOSHIDA MURA).
DAS YOSHIDA-DORF.

Japan. Taishô period. 1926. Nishiki-e. Ôban, tate-e. Series: Fuji jikkei (Ten views of Fuji). Sign.: Yoshida. Seal: Hiroshi. Publisher: Yoshida (brown Jizuri seal). Condition A/B. Binding hole on the upper right edge, slightly yellowed.

€ 900 - 1.200 | $ 1.062 - 1.416

2238
YOSHIDA, HIROSHI
(1876 – 1950).

NIAGARA FALLS.
DIE NIAGARA-WASSERFÄLLE.

Japan. Taishô period. 1925. Nishiki-e. Ôban, tate-e. Sheet: Naiyagara Bakufu (The Niagara Falls). Sign.: Yoshida. Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (brown Jizuri seal). Condition A/B. Binding holes at the upper edge, slightly yellowed, recto labeled with pencil.

Provenance:
-Collection (red collector's seal).

€ 900 - 1.200 | $ 1.062 - 1.416

2239
YOSHIDA, HIROSHI
(1876 – 1950).

THE AQUARIUM HONOLULU (HONOLULU SUIZOKUKAN).
DAS AQUARIUM, HONOLULU.

Japan. Shôwa period. 1925. Nishiki-e. Ôban, yoko-e. The sheet is the first one that he produced as a self-publishing. The red Jizuri seal stands for a more intensive color version of the print. The missing English labelling as well as signature suggest that it was produced exclusively for the Japanese market. Sign.: Yoshida. Seal: Hiroshi. Publisher: Yoshida (red Jizuri sea, very rare). Condition A/B. Thin spots in the paper in both upper corners (caused by former mounting).

€ 900 - 1.200 | $ 1.062 - 1.416

2240
KAWASE, HASUI
(1883 – 1957).

EVENING MOON NEAR NAKANOSHIMA (NAKANOSHIMA NO YÛZUKI).
ABENDLICHER MOND BEI NAKANOSHIMA.

Japan. Shôwa period. 3rd month of 1933. Nishiki-e, Mokumezuri. Ôban, tate-e. Series: Nihon fûkei higashi Nihon hen, Sapporo (Collection of landscape prospects of Japan, East Japan). Sign.: Hasui. Seal: Kawase. Publisher: Watanabe Shôzaburô (seal D). Condition A/B. Binding hole in the upper left corner, remains of cellotape in the upper corners.

Literature:
-Brown, Kendall H.: Kawase Hasui, 2003, p. 437, ill. 294.

€ 1.500 - 1.800 | $ 1.770 - 2.124

2241
KAWASE, HASUI
(1883 – 1957).

STARRY NIGHT NEAR MIYAJIMA (HOSHIZUKIYA, MIYAJIMA).
STERNENNACHT BEI MIYAJIMA.

Japan. Shôwa period. 1928. Nishiki-e, Mokumezuri. Ôban, tate-e. Series: Tabi miyage dai sanshû (travel souvenirs, third series). Sign.: Hasui. Seal: Kawase. Publisher: Watanabe Shôzaburô (seal B). Condition A/B. Binding hole in the upper left corner.

Literature:
-Brown, Kendall H.: Kawase Hasui, 2003, p. 352, ill. 140.

€ 1.500 - 1.800 | $ 1.770 - 2.124

Netsuke
An Italian Private Collection

2242
NETSUKE: SITZENDER KIRIN.
Japan. Edo-Zeit. 18. Jh.

Mächtiges Kirin (Einhorn) sitzend, den Kopf rückwärts gewandt, konzentriert gen Himmel schauend mit leicht geöffnetem Maul, in dem die frei geschnitzte Zunge mit aufwärts zeigender Spitze zu sehen ist, ebenso die gebogenen Eckzähne im Oberkiefer, welche die beiden kurzen, spitzen Mittelzähne des Unterkiefers umrahmen. Das Horn arttypisch zurückgebogen bis auf die Mähne, nicht zum Stoßen geeignet und mit weicher Spitze, weil das tugendhafte Kirin keinem Wesen Leid zufügt. Die elegante Mähne fällt in kleinen Locken und Strähnen auf den Rücken bis zu den bewegt lodernden Flammen, die zum Zeichen seiner himmlischen Herkunft aus den Schultergelenken lodern. Kleinere Flämmchen entspringen den vorderen Kniegelenken. Den Rücken hinauf bis zur Mähne führt ein prachtvoller Schwanz in plastischer Fülle aus seitengleich angeordneten Locken, im Wechsel mit Strähnen und zweimal durchbrochen. Alle Locken und Flammen sind äußerst lebendig und bewegt dargestellt, Der Körper ist sonst glatt mit leicht angedeuteten Muskeln, segmentiertem Hals und einigen sichtbaren Rückenwirbeln. Die Hufe sind hoch und kräftig, dicht beisammen gestellt, einer angewinkelt, da das Fabelwesen mehr flog als lief, so leicht, dass es keinen Halm krümmte oder Lebewesen zertrat, nur die ihm nachgesagten leichten Spuren im Schnee hinterlassend. Dieses in Japan ranghöchste aller Fabeltiere ist von dem namenlosen Kyôto-Schnitzer mit aller Pracht, Schönheit, Würde und Majestät ausgestattet worden, die bei seinen seltenen Besuchen auf Erden solche Tugenden eines gerade regierenden großen, idealen Herrschers aufzeigen sollten. Elfenbein mit wunderschöner, gold-gelber Gebrauchspatina. Komposition, Haltung und Details lassen darauf schließen, dass dieses Stück vom selben Schnitzer stammt wie das sog. „Meinertzhagen-Kirin“, vgl. MCI, Farbtafel Seite V. Der große Farbunterschied zwischen Vorder- und Rückseite bestätigt die ausgiebige Nutzung, denn die - der Sonne nicht ausgesetzte - Rückseite hat eine wunderschöne, goldgelbe, stellenweise bernsteinfarbene, changierende und teils transparent glänzende Oberfläche, während die deutlich hellere Vorderseite offenbar der bleichenden Sonne ausgesetzt war. H.9cm. Zustand A.

Provenienz:
-Sammlung Behrens, abgebildet auf Tafel XXV, verkauft in der 1. Auktion zwischen dem 1.-8. Dez. 1913, Kat. Nr. 611, für 3 Pfund 5 Shilling.
-Sammlung Mannstaedt (1882-1968), versteigert bei Klefisch Auktion 36 am 28. Mai 1988, Nr. 518, Zuschlag DM 130 000.-
-Sammlung Jacques Carré, Eskenazi-Kat. Nr. 2000.

Literatur:
-H.L. Joly „Legend in Japanese Art“, London, 1908, abgebildet auf S. 176.
-Ausgestellt in Kyôto & Tôkyô 2010 anlässlich der 150 Jahre Freundschaft Deutschland - Japan.

NETSUKE: SITTING KIRIN.
Japan. Edo period. 18. c. Kyôto.

Powerful Kirin (unicorn), seated with its head turned back, gazing at the sky. The mouth slightly open, showing its carved, completely free, upturned tongue, and curved corner teeth in the upper jaw framing short, pointed middle teeth in the lower jaw. The horn, as typical for the species, is bent back onto the mane, since having a soft tip it is not used for thrusting, because the virtuous Kirin will harm no creature. The elegant mane with tight curls and strands reaches halfway down the back to where flames blaze horizontally from its shoulders as signs of its celestial provenance. Tiny flames also issue from the foreleg-knees. An impressive large tail reaches up its back, curls and strands of hair alternating symmetrically up either side of the spine, with openwork twice showing the Kirin's back. All the locks and flames are shown in lively movement. The body is otherwise smooth and hairless, with a few muscles, a segmented neck, and a few vertebrae showing. Its four strong hooves are held together, one slightly raised, since this mythical creature flew rather than ran, so lightly that it could neither bend a blade of grass nor hurt even the tiniest creature, and said to leave only the slightest trace in snow. The unknown Kyôto-carver has endowed this highest-ranking mythical animal of Japan with all the power, beauty, dignity, and majesty which on its rare visits to earth were to reflect and extol the great virtues and power of a great ruler then in office. Ivory, with beautiful golden-yellow in parts amber patina. The marked difference in color between the front and back proves it was worn a lot: the back - not being exposed to sunlight - has a wonderful iridescent and partly transparently shiny surface, while the much paler front was evidently exposed to the bleaching sun. Composition, pose, and details suggest this piece was carved by the same artist as the “Meinertzhagen-Kirin”, cf. MCI, color plate Vol. I, p.V. H.9cm. Condition A.

Provenance:
-Behrens Collection, no. 1371, sold in the 1. Auction, 1.-8-12.1913, Cat. no. 611, plate XXV, for 3 pounds 5 shillings.
-Mannstaedt Collection (1882-1968), sold by Klefisch, Auction no. 36, May 28th, 1988, lot 518, hammer price DM 130 000.-
-Jacques Carré Collection. See Eskenazi-Catalogue, Nr. 130.
-Italian Collection.

Literature:
-H.L. Joly “Legend in Japanese Art”, London, 1908, S. 176.

€ 100.000 - 120.000 |
$ 118.000 - 141.600 | ‡

2243.
NETSUKE: HOTEI MIT FÄCHER.
Japan. Edo-Zeit. 18. Jh.

Glücksgott Hotei, stehend in gegürtetem Gewand mit weiten, schwingenden Ärmeln, seinen steifen Fächer in der erhobenen Rechten, das Ende des Gürtels, der seinen vorgewölbten Bauch frei lässt, mit der Linken haltend. Elfenbein, fein geschnitzt und graviert, das Gewand dicht und reich mit gravierten, geschwärzten Chrysanthemen-Blüten und geometrisch verzierter Bordüre geschmückt. Auf rechteckiger Reserve signiert: Masamori. Kyôto-Schule. Vgl. MCI S. 435/6, der neben den 6 ihm bekannten Netsuke dieses Schnitzers, den er unter die Schüler von Yoshinaga oder Yoshitomo einordnet, dieses nicht kannte. Schöne, teils goldgelbe, glänzende Gebrauchspatina. H.6,8cm. Zustand A.

NETSUKE: HOTEI WITH STIFF FAN
Japan. Edo period. 18th c.

Hotei, the god of good fortune, standing in a belted robe with wide, swinging sleeves, his stiff fan in his raised right hand, holding the belt with his left hand, exposing his prominent belly. Ivory, well-carved and polished, the robe embellished with a minutely engraved and lightly stained, dense pattern of chrysanthemum-blossoms and borders with geometric ornaments. Signed on a rectangular reserve: Masamori. See MCI, p. 435/6, who states he has seen 6 netsuke by this carver, and classifies him as a pupil of Yoshinaga or Yoshitomo, yet our piece was not one of them. Beautiful, partly golden-yellow, shiny natural patina. H.6.8cm. Condition A.

€ 1.600 - 1.800 | $ 1.888 - 2.124 | ‡

2244
NETSUKE: EBISU.
Japan. Edo-Zeit.

Jugendlicher, fröhlich strahlender Glücksgott Ebisu, sein Gewand bis über die Knie und Ellenbogen hochgeschoben, seine nackten stämmigen Beine sowie kraftvollen Arme und großen Hände zeigend beim Versuch, einen riesigen Karpfen niederzudrücken, der seitwärts liegend in Abwehr Flosse und Schwanz um ihn legt. Ebisu drückt sein angewinkeltes rechtes Knie gegen den Fisch, die Zehen vor Anstrengung eingerollt, während er auf dem linken Fuss steht. Elfenbein, fein geschnitzt und graviert, Details teils dunkel akzentuiert, signiert auf Stofffalte zwischen den Füßen: Shigemasa. Keinem der vier im MCI genannten Meister dieses Namens eindeutig zuzuordnen. H.4cm. Zustand A.

NETSUKE: EBISU.
Japan. Edo period.

Juvenile Ebisu, smiling cheerfully, with his garment pushed up over his knees and elbows, baring his stumpy legs and strong arms as he struggles to hold down a huge carp with his large hands. The fish is on its side, fighting back with fin and tail up and around the god, who is digging his drawn up right knee into it, curling the toes of his right foot with the effort. Ivory, finely carved and engraved, details partly stained darker. Signed on a fold of the garment between his feet: Shigemasa. None of the four carvers of this name mentioned in MCI. H.4cm. Condition A.

€ 1.800 - 2.200 | $ 2.124 - 2.596 | ‡

2245

NETSUKE: ONI.
Japan. Edo-Zeit. Mitte 18. Jh.

Muskulöser Oni, hockend mit entschlossenem Gesichtsausdruck und mehrfach gegen Teufelsjäger gewappnet: Er trägt Shôki's Riedgrashut, dessen breite, wellige Krempe umlaufend mit drei feinen Ornamentbändern geschmückt, über dem linken Auge aber eingekerbt und kaputt ist. Vielleicht hat er ihn entsorgt gefunden? Der Hut birgt eine Überraschung: Unter dem herausnehmbaren glatten Mittelteil ist als Öse das zweite Himotoshi versteckt. Er hält zur Abwehr auch Daikoku's Hammer mit beiden Händen vor seinen Bauch. Ein langer Fellumhang soll ihn unsichtbar machen und bedeckt seinen Rücken, fein graviert und getönt. Sein Schutz wird durch eindrucksvolle Muskeln und Krallen vervollständigt: Stämmige Beine, das rechte untergeschlagen, beide mit doppelten Schmuckreifen - wie am Handgelenk - über den mit mächtigen Klauen bewehrten Füßen. Gebiss und Reißzähne sind gefletscht und in feinen Details geschnitzt. Dieser Oni wird sich gewiss nicht fangen lassen! Buchsbaum, detailliert geschnitzt, graviert und dunkel eingefärbt. Auf dem Hut signiert: Gessen. H.4,2cm. Zustand A.

Provenienz:
-Sammlung B. Drake, verkauft in London 1928.
-Sammlung F. Meinertzhagen.
-Sammlung Hindson Nr. 966. Auktion VI, 11.3.1969.
-Vgl. Davey 'Hindson-Coll.' Nr. 297, S. 105 mit einer Dat. spätes 18. / frühes 19. Jh.
-Sammlung Topper.

Literatur:
-Abgebildet im MCI, S. 78, der das Stück Mitte des 18. Jhs. datiert.
-Abgebildet Hindson Coll. Nr 297.
-Abgebildet Hurtig, Masterpieces S. 174, Nr. 717.
-Albert Brockhaus, Netsuke, bildet auf S. 124 vier Netsuke ab, die er wörtlich so beschreibt: ‚Abbildungen nach Netsuke des Yoshimura Shuzan, aus dem Soken Kisho, 1781'. Nr. 144 ist diesem hier sehr ähnlich.

Shoki mit solchem chinesischem Strohhut:
-Sammlung Hindson, Nr. 1177.
-Eskenazi, Sammlung Carré, Nr. 50.
-Sammlung Kolodotschko, Lempertz Auktion v. 9.6.2017, Nr. 515, Nr. 657.

NETSUKE: ONI.
Japan. Edo period. Mid 18th c.

Muscular Oni, squatting with a fierce expression, armed manifoldly against demon-quellers. He is wearing Shôki's broad-rimmed sedge hat, with a wavy rim circled by three fine ornamental bands, yet broken, a piece is missing above the Oni's right eye. Maybe he found it, discarded? The hat harbours a surprise: If prised open, the top reveals the second himotoshi inside as a carved loop. For additional protection, Oni is clutching Daikoku's mallet across his body with both hands. A long-haired fur cloak of invisibility covers his back, engraved and stained in fine detail. His protection is completed by his impressive muscles: His legs are truly sturdy, the right one folded under, both ankles circled with two decorative hoops each - as is the wrist - above strong feet armed with awesome claws. Teeth and fangs are bared snarling, carved in meticulous detail. This Oni is not going to get caught, if he can help it. Boxwood, finely carved and engraved, with darker staining. Signed on top of the hat: Gessen. H.4.2cm. Condition A.

Provenance:
-B. Drake Collection, sold in London 1928.
-F. Meinertzshagen Collection.
-Hindson Collection. Auction VI, 11.3.1969. See N.Davey, 'Hindson Collection', p. 105, no. 297, he dates it late 18th/early 19th century.
-Topper Collection.

Literature:
-Illustrated in MCI, p. 78, who dates the piece late 18th/early 19th century.
-Albert Brockhaus, Netsuke 1909, p. 124, depicts 4 netsuke which he describes as four netsuke following illustrations by Yoshimura Shuzan from Soken Kisho, 1781'. No. 144 is very like this piece.

Sample illustrations of Shôki wearing such Chinese sedge hats, e.g.:
-Hindson Collection, no. 1177.
-Eskenazi, Carré Collection, no. 50.
-Kolodotschko Collection, Lempertz Auction 9.6.2017, no. 515, no. 657.

€ 2.500 - 2.800 | $ 2.950 - 3.304

2246

NETSUKE: SENNIN GAMA.
Japan. Edo-Zeit. 18. Jh.

Jugendlicher Sennin Gama, fröhlich lachend über die kleine Kröte, die zutraulich auf seiner rechten Hand auf seinem Schoß sitzt und neugierig den Kopf hochreckt. Er sitzt in gegürtetem Gewand mit dichtem, doppeltem Blätterkragen, die weiten Ärmelsäume sich bauschend, während das rechte Bein angewinkelt hochgestellt ist. Elfenbein, fein und bewegt geschnitzt, poliert und mit fein gravierten, dunkel akzentuierten Details. Beide Augen eingelegt aus dunklem Horn. Schöne, glasige, stellenweise goldgelbliche, teils bräunliche Gebrauchspatina. Auf rechteckiger Reserve sign.: Tomotada. Von dem berühmten Schnitzer aus der Kyôto-Schule, tätig zwischen 1750-1800, aufgeführt im Soken Kisho. Dieses Stück, abgebildet im MCI auf S. 912, gehört zu der kleinen Gruppe von menschlichen, bzw. göttlichen Darstellungen dieses für seine Tiere berühmten Schnitzers. H.4,4cm, B.4.5cm. Zustand A.

Provenienz:
-Sammlung J.A. Fairley, Nr. 8.
-Sammlung Hindson, Nr. 756 (Part V, 25. 11. 1968).
-Sammlung Martin Newstead, versteigert in London.

NETSUKE: SENNIN GAMA.
Japan. Edo period. 18th c.

Juvenile Sennin Gama, gleefully laughing at the small toad confidently seated on his right hand on his lap, head raised inquisitively. The Sennin, wearing a belted robe with double collar of dense leaves, wide sleeves billowing, his right leg drawn up at an angle. Ivory, lively and fine carving, polished and finely engraved with detailed darker accents. Both eyes inlaid in dark horn. Beautiful glossy, in parts golden-yellow or brownish patina from use. Signed on a rectangular reserve: Tomotada. The famous carver from the Kyôto-School, active between 1750-1800,

listed in the Soken Kisho. This netsuke, illustrated in MCI p. 912, belongs to the small group of human or divine figures by the artist who is famous for his animal carvings. H.4.4cm, W.4,.5cm.
Condition A.

€ 4.000 - 4.600 | $ 4.720 - 5.428 | ‡

2247

NETSUKE: MÄCHTIGER SHÔKI.
Japan. Edo-Zeit. Spätes 18. Jh.

Elfenbein. Mächtiger Shôki in langem, gegürtetem Gewand mit einer Art Kürass aus Tigerfell, einem Ken in der auswärts gedrehten Rechten unter weiten, ausschwingenden Ärmeln. Die Scheide hängt diagonal über seinem Rücken, während das von ihm gejagte Teufelchen unbemerkt siegesgewiss auf seinem Schultertuch sitzt und sich auf Shôkis flachen Hut gestützt nachdenklich sein rechtes kurzes Horn kratzt. Shôki trägt Fellstiefel unter seinem langen, mit feinem Wolkendekor gravierten Gewand. Elfenbein mit fein geschnitzten und schwarz eingefärbten Gravuren. Auf großer, ovaler Reserve signiert: Yoshinaga (Yoshinaga Koyoken, erwähnt im Soken Kisho, laut MCI S. 988/9 tätig ca. 1740-80). H.8,8cm. Zustand A.

Provenienz:
-Sammlung Brockhaus, Nr. 249, ganzseitig abgebildet auf Tafel 38.
-Ausgestellt in Kyôto/Tôkyô 2010 anlässlich der Feiern über 150 Jahre Freundschaft Deutschland-Japan, S. 55.

NETSUKE: POWERFUL SHÔKI.
Japan. Edo period. Late 19th c.

Ivory. Powerful Shôki in a long, belted robe with a sort of breastplate made of tiger skin, holding a ken in his outward-turned right hand protruding from a wide, billowing sleeve. His sheath hangs diagonally across his back, while the Oni he is hunting crouches confidently on the back of his wide collar, leaning onto Shôki´s flat hat, thoughtfully scratching his short right horn. Shôki is wearing fur boots under his finely carved robe engraved with a cloud pattern with black details. Signed on a large, oval reserve: Yoshinaga (Yoshinaga Koyoken, mentioned in the Soken Kisho, according to MCI p. 988/9 active ca. 1740-80). H.8,8cm. Condition A.

Provenance:
-Brockhaus Collection, no. 249, illustrated in full color plate 38, p. 282 in his book "Netsuke".
-Kyôto and Tôkyô 2010, Celebrating the 150th Anniversary of Friendship between Germany and Japan, catalogue p. 55.

€ 7.500 - 8.500 | $ 8.850 - 10.030 | ‡

2248
NETSUKE: KRIEGER.
Japan. Edo-Zeit. Um 1800.

Krieger, stehend mit nacktem Oberkörper, weil sein Umhang von den Schultern gerutscht ist und sich über dem Lendenschurz bauscht, sowie mit Tabi an den Füßen. In der rechten Hand bei angewinkelt hochgezogenem Arm ein blankes Tachi haltend, die linke Hand angespannt in der als aragato bekannten Geste der Herausforderung. Der Kopf ist nach links gewandt, mit grimmigem Gesichtsausdruck. Die sonderbare Frisur könnte darauf hinweisen, dass er die Haare in der ‚Mage' genannten Weise = über dem Scheitel zusammengebunden trägt, sie jetzt aber offen sind. Buchsbaum, kräftig geschnitzt und graviert, mit schöner, glänzender Gebrauchspatina, die Pupillen eingelegt aus schwarzem Horn. Auf dem linken Bein hinten signiert: Tomotane. Laut MCI gab es einen solchen Schnitzer aus Kyôto, dort geboren 1781 und im Soken Kisho erwähnt. Es gibt einen 2. Künstler dieses Namens, der ist jedoch nur für Elfenbein-Netsuke bekannt. Das vorliegende Stück könnte auch von einem dritten Künstler desselben Namens stammen, wenngleich die Erwähnung im Soken Kisho eher auf unser Stück hinweist, dessen Entstehung um 1800 anzusetzen ist. H.9,1cm. Zustand B. Zwei alte Reparaturen: Spitze des Tachi und eine Fehlstelle am Rand des Tsuba erneuert.

Provenienz:
-Sammlung Marcel Lorber.
-Sammlung Martin Newstead, Abb. Hurtig, Masterpieces, S. 152, Nr. 613.
-Sammlung Hindson, S. 73, Nr. 187 sowie Farbtafel bei S. 76, Nr. 187, Auktion 23.6.1969

Literatur:
-Im Artikel von M.T. Hindson in The Connoisseur, Nov. 1965.
-In Farbe auf Schutzumschlag von N. Davey, Netsuke from the Hindson Collection, revidierte Ausgabe 1982.

NETSUKE: WARRIOR.
Japan. Edo period. About 1800.

Warrior, standing with bare torso, as his cloak slipped off his shoulders, billowing over his loincloth, and wearing tabi on his feet. In his right hand he holds a bared tachi, his arm drawn up at an angle, and his head turned to the left with an angry expression on his face. His left hand is tensed in the gesture of defiance known as aragato. His strange hairdo may indicate that he usually wears his hair in the 'mage' style, that is tied up over the parting, though now come loose. Boxwood, boldly carved and engraved, with a fine, shiny patina, and with inlaid black eyes. Signed on the back of the left leg: Tomotane. According to MCI, p. 921, it might be a carver born 1781 in Kyôto and mentioned in the Soken Kisho, yet there is another carver of that name, though only known for ivory work. The piece may even be by a third carver of the same name, but Soken Kisho seems to refer to our piece which was made around 1800. Some traces of wear. H.9,1cm. Condition A/B. Two old repairs: the tip of the tachi, and a fault on the edge of the tsuba renewed.

Provenance:
-Marcel Lorber Collection.
-Martin Newstead Collection, Illustrated Hurtig, Masterpieces p. 152, no. 613.
-Hindson Collection, p. 73, no. 187, and colorplate facing p. 76, no. 187 Auction 23.6.1969.

Literature:
-Illustrated in an article by M.T. Hindson in The Connoisseur, Nov. 1965.
-Illustrated in color on jacket of Neil Davey, Netsuke, revised ed. 1982.

€ 1.600 - 2.000 | $ 1.888 - 2.360

2249
NETSUKE: ANGLER MIT OKTOPUS.
Japan. Edo-Zeit. Um 1800.

Kensu als Fischer, mit konzentrierter Miene, kahlköpfig, mit dichtem Lockenkranz unter hoch gewölbtem Schädel und deutlichen Sennin-Ohren, sehr langbeinig und hoch gewachsen in einem kurzen, gegürteten und kurzärmeligen Gewand. Er steht hinter einem hohen Fangtopf, aus dem der gefangene Oktopus ängstlich zu ihm aufschaut, kleinere Tentakel mit Saugnäpfen schauen hervor, während der Fischer mit beiden Händen angestrengt an dem längsten Tentakel zerrt, so dass er sich nach hinten biegt. Marines Elfenbein mit wunderschön glasiger Oberfläche, die eine warme, sehr gute, teils glänzende natürliche Patina hat. Das lange, gebogene Netsuke steht auf den kleinen Füßen im Gleichgewicht. Kensu wird meist mit einer Garnele auf der Schulter dargestellt, aber laut Koji Hoten, II, S.171f. „Pieuvre", hat er als Sennin manchmal einen Oktopus. Band I, S.480, Tafel XXVII, Nr. 12 zeigt Kensu als Priester, der Kopf unserem Netsuke ähnelnd dargestellt, mit beiden Tieren zugleich. H.12,1cm. Zustand A.

NETSUKE: FISHER WITH OCTOPUS.
Japan. Edo period. Ca. 1800.

Kensu as a fisherman, with a concentrated expression, bare head surrounded by a semicircle of dense locks and with the typical ear-lobes of a Sennin. He is very tall and long-legged, wearing a short, belted, and short-sleeved garment, standing behind a tall catching-pot from which an anxious little octopus is peering up at him, surrounded by a few small tentacles with suction cups, while the fisherman is hauling a huge long tentacle with both hands and all his might, bending back with the effort. Marine ivory, with a beautiful glossy surface and very good, warm, in parts shiny, natural patina. The long, curved netsuke stands in balance on its small feet. Kensu is usually shown with a large shrimp on his shoulder, though as a Sennin the octopus too is his companion creature, (see Koji Hoten, "pieuvre", vol. II, p. 171/72. Vol.I, p. 480, plate XXVII, no. 12 shows Kensu as a priest with a head very like ours, holding both creatures, shrimp and octopus. H.12,1cm. Condition A.

€ 2.800 - 3.200 | $ 3.304 - 3.776 | ‡

2250

NETSUKE: WEIBLICHES GESPENST.
Japan. Edo-Zeit. 18. Jh.

Saishiki-Figur, den Geist einer Frau vorstellend, aufsteigend aus züngelnden Flammen, mit der knochigen Rechten eine lange Haarsträhne haltend. Buchsbaum, fein geschnitzt und graviert mit Resten roten und grünen Lacks in den Gewandfalten. H.6,9cm. Zustand A.

Provenienz:
-Sammlung Isobel Sharpe.
-Sammlung J.A. Fairley, Nr. 900.
-Sammlung Hindson, Nr. 1293, Auktion VII, 23.6.1969. Abgebildet in einem Artikel von M.T.Hindson in The Connoisseur, April 1955.

Literatur:
-Ausgestellt im MOK, Köln zur Netsuke Convention 2017, Nr. 96.

NETSUKE: FEMALE GHOST.
Japan. Edo period. 18th c.

Saishiki-figure of a female ghost emerging from darting flames, holding a long strand of hair in her bony right hand. Boxwood, finely carved and engraved, with vestiges of red and green lacquer in the folds of the robe. H.6,9cm. Condition A.

Provenance:
-Isobel Sharpe Collection.
-J.A. Fairley Collection, no 900.
-Hindson Collection, no 1293, Auction VII, June 23rd 1969.

Literature:
-Illustrated in an article by M.T.Hindson in The Connoisseur, April 1955.
-Cologne 2017 MOA, for the 2017 Netsuke Convention, Cat. no. 96.

€ 5.000 - 6.000 | $ 5.900 - 7.080

2251

NETSUKE: HOLLÄNDER MIT KANINCHEN.
Japan. Edo-Zeit. 18. Jh.

Elfenbein. Seltene, großartige Figur eines holländischen Matrosen, eine Hose tragend des sog. Typs ‚pantalon à pont', wie sie in Frankreich im 17. Jh. perfektioniert wurden. Diese diagonal geknöpfte Hose wird seitlich unter dem schmalen Gürtel mit zwei aus Achat eingelegten Knöpfen gehalten. Der unbekannte Schnitzer muss also einen so gekleideten Europäer gesehen haben. Er trägt einen Hut auf dem Kopf. Er steht in eleganter Haltung, den Kopf mit lachendem Gesicht umgewandt und hält ein erlegtes Kaninchen mit beiden Händen. Der unbekannte Schnitzer muss also einen so gekleideten Europäer gesehen haben, um diese Details so korrekt wiedergeben zu können. Dies war nur in der Umgebung von Nagasaki/Deshima möglich. Siehe für die Interpretation dieses Netsuke und den Ort seiner Entstehung das Kapitel ‚Netsuke aus Satsuma' im Katalog ‚Netsuke & Sagemono, Netsuke Convention Cologne 2017, Kat. Nr. 140 und die Einführung von Alain Ducros zu dieser Gruppe. H.13,8cm. Zustand A.

Literatur:
-Kyôto and Tôkyô 2010 Celebrating the 150th Anniversary of Friendship between Germany and Japan, Katalog S. 19.
- Ausgestellt im MOK, Köln zur Netsuke Convention 2017, Katalog Nr. 140, S. 91.

NETSUKE: DUTCH WITH RABBIT.
Japan. Edo period. 18th c.

Rare and grandiose ivory figure of a tall Dutch sailor, wearing a "pantalon á pont" as designed in 17th century France and typical garb for sailors. His pantaloon is fastened at one side below the narrow belt with two agate buttons. The brimmed hat has a pom-pom dangling from the top. The unknown carver must have seen a European sailor before he could carve all these details, and that was only possible around Nagasaki/Deshima. The sailor is standing in elegant posture, head turned back, with smiling face, holding a rabbit diagonally across his front. Procuring such a rabbit was believed to ensure plentiful progeny. See for the interpretation of this netsuke and the place of its creation the chapter 'Netsuke from Satsuma' in the catalogue 'Netsuke & Sagemono', Netsuke Convention Cologne 2017, cat. no. 140 and Alain Ducros' introduction to this group. H.13,8cm. Condition A.

Literature:
-Kyôto and Tôkyô 2010 Celebrating the 150th Anniversary of Friendship between Germany and Japan, catalogue p. 19.
-Cologne MOA 2017, Catalogue no.140, p. 91.

€ 26.000 - 30.000 | $ 30.680 - 35.400 | ‡

2252

NETSUKE: SHISHI.
Japan. Edo-Zeit. Um 1800.

Shishi in typischer Siniu-Gestalt als Siegelnetsuke. Es trägt wie das Siniu kein Fell, sitzt wie dieses mit auf langem Hals hochgerecktem, umgewandtem Kopf und leicht geöffnetem Maul mit den gut sichtbaren Reißzähnen auf einem flachen, ovalen Sockel, der ein Siegel trägt. Die Spitze des kleinen Schwanzes führt bis zu den kurzen Shishi-Locken, die beidseits der Wirbelsäule in geschwungener Linie bis zur Mähne aus zwei Löckchenreihen reichen. Aus den Gelenken seiner Beine lodern kleine Flämmchen. Elfenbein, fein geschnitzt und graviert, dunkel akzentuiert mit wunderschön glänzender, goldgelber, teils bernsteinfarbener Gebrauchspatina. Das Siegel kann „bô" (oder kômuru) gelesen werden, was „erhalten" oder „bekommen" bedeutet. H.6,6cm. Zustand A.

NETSUKE: SHISHI.
Japan. Edo period. Ca. 1800.

Shishi in typical Siniu pose as a seal netsuke. The lion-dog, bare-bodied without fur and long-necked like a Siniu, is sitting on a flat oval plinth with a seal, its head stretched up and turned back, mouth slightly open baring its fangs. The tip of its short tail reaches up to the small Shishi curls growing one row each side along its spine up to the short curly mane. Small flames blaze from the joints. Ivory, finely carved and engraved with darker details and bearing a wonderfully shiny, rich golden-yellow, in parts amber-colored, natural patina. The seal may be read "bô" (or kômuru), which means to "receive" or "enjoy". H.6,6cm. Condition A.

€ 1.500 - 1.800 | $ 1.770 - 2.124 | ‡

2253

NETSUKE: SHISHI MIT BALL.
Japan. Edo-Zeit. Mitte 18. Jh.

Mächtiger Shishi sitzend, den Kopf umgewandt. Seine Vorderpfoten liegen auf dem riesigen Ball, den er mit der rechten Hinterpfote, dem linken Bein und Fuß festhält, dabei mit weit offenem Maul agressiv umschauend. Elfenbein, kräftig geschnitzt und poliert, die teils lockigen Haarsträhnen fein graviert und dunkel akzentuiert, die Pupillen eingelegt aus dunklem Horn. Auf rechteckiger, gerundeter Reserve signiert: Mitsuharu. Vgl. MCI, S. 532, der dort ein ähnliches Modell eines Kyôto-Künstlers zeigt, allerdings nicht von der runden, plastischen Kraft und Qualität in den Details wie das hier angebotene; immerhin erwähnt er unter den acht Stücken dieses Soken Kisho Künstlers zwei Karashishi mit Ball, wohl eines könnte unseres hier sein. Die gezeigten Signaturen mitsamt ihren Kartuschen sind alle von einander abweichend. Im Katalog „Netsuke & Sagemono" zur Kölner Ausstellung im MOA unter Nr. 149, S. 96 ist ein sehr ähnliches Modell abgebildet, das Alain Ducros jedoch Gechu zuschreibt wegen der sechs Klauen pro Tatze, aber die Ähnlichkeit von Position und Details der Ausführung mit diesem Stück hier ist frappierend. H.5cm. Zustand A.

NETSUKE: SHISHI WITH BALL.
Japan. Edo period. Mid 18th c.

Powerful Shishi sitting upright, its head turned, mouth open and snarling. It is holding a huge ball with both impressively strong front-paws and its right hind-paw. Ivory, boldly carved and polished, beautiful, heavy mane-curls with dark accents, pupils inlaid in black horn. Signed on rounded rectangular reserve: Mitsuharu, cf. MCI, p. 532, illustrated there with a similar model by this Kyôto artist, though in comparison it shows less overall plastic strength and quality of details. But Meinertzhagen does mention two Karashishi with a ball among his eight pieces by this Soken Kisho carver, one of which may well be our piece. The signatures and reserves he shows are all different. The Catalogue of the Cologne Netsuke Convention 2017, "Netsuke & Sagemono", no.149, p.96, shows a very similar, though unsigned netsuke, which however Alain Ducros attributes to Gechu because it has six claws per paw. Even though, the similarity of posture and details of design with our piece are striking, and I am tempted to believe that Mitsuharu is a more likely artist. H.5cm. Condition A.

€ 4.500 - 5.500 | $ 5.310 - 6.490 | ‡

2254

NETSUKE: ZWEI RATTEN.
Japan. Edo-Zeit. Spätes 18. / Frühes 19. Jh.

Zwei Ratten mit aufgeblähten Backen und den typischen fleischigen Ohren, auf dem Hammer des Glücksgottes Daikoku sitzend, dessen Seiten mit einem Tama-Muster geschmückt sind. Elfenbein. Signiert Okatori. Vgl. MCI, S. 622, der Okatori einen bemerkenswerten Realismus attestiert und ihn für den brillantesten Schüler von Okatomo hält und zudem für seine Originalität rühmt. B.3,9cm. Zustand A.

Literatur:
-Ausgestellt im MOK, Köln zur Netsuke Convention 2017, Nr. 137.

NETSUKE: TWO RATS.
Japan. Edo period. Late 18th / early 19th c.

Two rats with puffed cheeks and typical fleshy ears sitting on Daikoku's mallet which has a tama-design on its sides. Ivory. Signed Okatori. See MCI, p. 622, who assigns Okatori´s animals striking realism and considers him the most brilliant of Okatomo's pupils, praising his great originality. W.3,9cm. Condition A.

Literature:
- Museum of East Asian Art Cologne, for the Cologne Netsuke Convention 2017. Catalogue p. 116, no. 137

€ 4.500 - 5.500 | $ 5.310 - 6.490 | ‡

2255

NETSUKE: MÄCHTIGER TIGER.
Japan. Edo-Zeit. 2. H. 18. Jh.

Mächtiger Tiger, den Kopf mit den sichernd hochgestellten, spitzen Ohren umgewandt und dabei die Unterseite seiner linken Hinterpfote leckend. Der lange, spitze Schwanz schwingt bewegt über seine linke Flanke und den Rücken bis zur Schulter. Buchsbaum, kräftig und teils sehr detailliert geschnitzt wie die Zehen aller vier Pfoten, die gestreifte Fellzeichnung kräftig graviert und dunkel akzentuiert. Die Augen akzentuiert mit Messingauflage ohne eingelegte Pupillen. Auf der Unterseite der linken Hinterpfote auf angedeuteter, rechteckiger Reserve sign.: Minko. Zweifelsohne der im Soken Kisho erwähnte Juntoku Minko. Vgl. MCI S. 505. L.5,5cm. Zustand A.

NETSUKE: MIGHTY TIGER.
Japan. Edo period. 2nd half 18th c.

Mighty tiger, its head, with ears pricked up warily, turned licking the underside of its left hind paw. Its long, pointed tail flung animatedly over its left flank and up the back as far as the shoulder. Boxwood, boldly carved with many fine details, such as the toes of all four paws, or the stripes of its coat, vigorously engraved and with darker accents. The eyes are highlighted with brass onlay without pupils. Signed below the left hind paw on an indicated rectangular reserve: Minko. Undoubtedly the Juntoku Minko mentioned in the Soken Kisho (see MCI, p. 505). L.5,5cm. Condition A.

€ 7.000 - 8.000 | $ 8.260 - 9.440

2256

NETSUKE: VIER WÄCHTER DER HIMMELSRICHTUNGEN.
Japan. Edo-Zeit. Wahrscheinlich frühes 19. Jh.

Eine Gruppe von fünf Tieren, nämlich Tiger, Schildkröte, Schlange, Drache und Ho-Ho-Vogel, sehr naturgetreu und harmonisch komponiert auf und um einen hohen, fast ovalen Felsen-Sockel. Ebenholz, sehr fein und detailliert geschnitzt und graviert, signiert: Retsuchosai Matsushige koku (geschnitzt von...) - unbekannter Künstler. Kommentarlos abgebildet MCI, S. 498. N. Davey im Hindson-Katalog, S. 297, verweist darauf, dass es 5 statt 4 Tiere für die 4 Wächter der Himmelsrichtungen gibt, weil einst Schildkröte und Schlange für die weibliche und männliche Version ein und desselben Tieres gehalten wurden. B.5,8cm. Zustand A.

Provenienz:
-Sammlung Gunther, Nr. 52.
-Sammlung F. Meinertzhagen, mit einer Farbskizze in seinem Card Index.
-Sammlung Hindson, Nr. 904.

NETSUKE: GROUP OF FIVE ANIMALS.
Japan. Edo period. Probably early 19th cent.

Group of five animals: tiger, tortoise, snake, dragon, and Ho-Ho bird, naturalistically and harmoniously composed around a rock. Ebony, boldly carved with very finely engraved details. Signed underneath: Retsuchosai Matsushige koku (carved by.). An unknown artist, our piece illustrated without comment on the carver in MCI, p. 498. Neil Davey, Hindson Catalogue p. 297 points out that there are 5 instead of 4 guradians of the four directions because it was once thought that tortoise and snake were the female and male versions of one and the same animal. W.5,8cm. Condition A.

Provenance:
-Gunther Collection, no. 52.
-F. Meinertzhagen Collection, illustrated with color sketch in his Card Index.
-Hindson Collection, no. 904.

€ 4.500 - 5.500 | $ 5.310 - 6.490

2257

NETSUKE: WOLF MIT AFFE.
Japan. Edo-Zeit. 2. H. 18. Jh.

Sitzender, magerer Wolf mit durchscheinenden Rippen, Schwanz zwischen den Hinterläufen eingezogen, zwischen seinen Vorderpfoten ein auf dem Rücken liegendes ängstliches Äffchen, das ihn mit der rechten Hand am Unterkiefer fasst, während es sich mit der Linken an dessen Unterschenkel festhält. Elfenbein, fein geschnitzt und mit sehr fein graviertem, dunkel eingefärbtem Fell. Stellenweise scheint das durch viel Tragen polierte Elfenbein durch, die Pupillen des Wolfs sind eingelegt aus dunklem Horn. Auf rechteckiger Reserve unter linkem Hinterlauf signiert: Tomotada. MCI bildet auf S. 917 vier Wölfe jeweils mit Beute ab. L.5,2cm. Zustand A.

NETSUKE: WOLF WITH MONKEY.
Japan. Edo period. 2nd half 18th c.

Gaunt wolf seated, ribs showing, tail drawn in between its haunches, between its front paws holding down a frightened little monkey. Lying on its back, the monkey is clinging to the wolf's jaw with its right hand, and with its left at the latter's right front leg. Ivory, very finely carved, fur very delicately engraved and stained dark. Partly rubbed, the ivory softly polished and patinated. The wolf's pupils are minutely inlaid in dark horn. Signed on a rectangular reserve under the left hind paw: Tomotada. MCI p. 917, illustrates four wolves, each with prey. L.5,2cm. Condition A.

€ 5.500 - 6.000 | $ 6.490 - 7.080 | ‡

2258

NETSUKE: HIRSCHKUH MIT JUNGTIER.
Japan. Edo-Zeit. 18. Jh.

Hirschkuh liegend mit untergeschlagenen Beinen, den Kopf mit leicht geöffnetem Maul seitlich hochgereckt, während ihr Junges gegenläufig angeschmiegt in zärtlicher Haltung seinen Kopf auf ihre Flanke legt. Elfenbein, fein und bewegt geschnitzt mit detailliert graviertem, dunkel akzentuiertem Fell, die typischen Punkte im Fell des Dam-Wilds fein angedeutet, die Augen eingelegt aus dunklem Horn. Auf rechteckiger Reserve signiert: Tomotada, Das Stück zeigt alle typischen Besonderheiten des berühmten Schnitzers aus der Kyôto-Schule. B.4,8cm. Zustand A.

Literatur:
-Ausgestellt im MOK, Köln zur Netsuke Convention 2017, Kat. Nr. 133.

NETSUKE: RECLINING HIND.
Japan. Edo period. 18th c.

Reclining hind, its legs folded under and head raised with mouth slightly open, while her offspring lies nestled head to tail at her side, its head resting tenderly on her flank. Ivory, excellent and animated carving with finely engraved, stained fur, the spots typical for the fur of fallow deer are lightly outlined, the eyes inlaid in dark horn. Signed on a rectangular reserve: Tomotada. This piece shows all the qualities characteristic for the famous carver of the Kyôto-School. W.4,8cm. Condition A.

Literature:
-MOA Cologne 2017 for the Cologne Netsuke Convention, Cat. p. 84, no. 133.

€ 7.500 - 8.500 | $ 8.850 - 10.030 | ‡

2259

NETSUKE: LIEGENDE KUH MIT KALB.
Japan. Edo-Zeit. 18. Jh.

Prächtige, wohlgenährte Kuh, liegend mit langem Zugseil in natürlichen Schwüngen über ihren Rücken gelegt und auf der Flanke in einer kleinen Schlaufe endend. Ihr männliches Kälbchen liegt an sie geschmiegt und leckt zärtlich ihre leicht zugeneigte linke Lefze. Die Unterseiten und Hufe der Rinder sind einschließlich der feinen Zitzen detailliert dargestellt und goldgelb glänzend patiniert. Der aus feinst gedrehtem doppeltem Seil kunstvoll geknüpfte Halfter, die lockere Stirnmähne, das weiche Maul, die um die Ohren gebogenen Hörner und dunkel eingelegten Pupillen des Muttertieres sind im Detail fast haptisch spürbar unterschiedlich wiedergegeben. Elfenbein, sehr naturgetreu geschnitzt, das Fell fein graviert und dunkel akzentuiert, die glatt abgeriebenen Partien zeigen langen Gebrauch und eine wunderschöne, auf der Unterseite bernsteinfarbene Patina. Unsigniert. Kyotô-Schule. Es gibt sehr ähnliche Modelle von Tomotada. L.7,5cm. Zustand A.

Literatur:
-Hindson besaß ein sehr ähnliches Modell, jedoch einen Ochsen mit Kalb, signiert Tomotada. S. Kat. Nr. 560.

NETSUKE: COW WITH CALF.
Japan. Edo period. 18th c.

Magnificent, well-fed cow lying down with a long tether undulating across her back to her left flank, ending in a little loop. Her male calf lies snuggled at her side, tenderly licking the cheek its mother turns towards it. The undersides and hooves of both cattle are smooth, and the cow's teats are shown, with a shiny, golden, natural patina. The finely twisted double rope artfully tied to form the tackle, the loose short mane between the horns which curl around the ears, the soft muzzle and dark inlaid eyes all make visible the different haptic qualities involved. Ivory, carved very naturalistically, fur finely engraved and tinted dark where it has not been worn smooth due to long use. Beautiful patina, amber underneath. Unsigned, Kyôto-School. There are very similar models by Tomotada. L.7,5cm. Condition A.

Literature:
-Hindson owned a very similar model, though of an ox and calf. See N. Davey's Catalogue no. 170, carver no. 560.

€ 5.500 - 6.500 | $ 6.490 - 7.670 | ‡

2260
NETSUKE: LIEGENDES RIND.
Japan. Edo-Zeit. 19. Jh.

Liegendes Rind, den Kopf umgewandt, mit Halfter und minutiös geschnitztem und graviertem Zugseil, das in Wellenlinien über seinem Rücken liegt mit Schlaufe am Ende. Gleichmäßig weißliches, dicht gemasertes Elfenbein, gleichmäßig und sehr fein geschnitzt mit subtil gravierten Details, die Augen eingelegt aus Bernstein mit schwarzen Pupillen, die glasig polierten Hörner mit spitzen Enden. Auf rechteckiger, leicht erhabener, polierter Reserve signiert: Kaigyokusai & Siegel Masatsugu.Vgl. MCI, S. 297. Schöne, kompakte Form, Unterseite glänzend poliert. L.4,2cm. Zustand A.

NETSUKE: RECLINING COW
Japan. Edo period. 19th c.

Reclining young cow, its head turned back, with halter and rope lying in waves over its back, the rope extremly well carved and engraved ending in a loop. Evenly grained whitish ivory with dense structure, exquisitily well carved and engraved, the eyes inlaid amber with black pupils, the bent horns with fine tips show a glossy polish so does the rectangular, slightly raised reserve giving the signature: Kaigyokusai with seal: Masatsugu on a slightly raised, square reserve. See MCI pg. 297. Beautiful, compact form, at the bottom well polished. L.4,2cm. Condition A.

€ 5.500 - 6.500 | $ 6.490 - 7.670 | ‡

Netsuke An Italian Private Collection

2261
NETSUKE: STEHENDES PFERDCHEN.
Japan. Edo-Zeit. Um 1800.

Elfenbein. Stehendes, graziles Pferd, das rechte Vorderbein leicht angezogen, den Kopf gebeugt mit offenem Maul, vermutlich irritiert durch eine Fliege, die Ohren angelegt. Der bewegte, fast waagerecht geschwungene Schweif scheint auch Fliegen zu vertreiben. Elfenbein, ausdrucksstark und bewegt geschnitzt, Fell und Schweif fein graviert und dunkel akzentuiert, die aufmerksam blickenden Augen eingelegt aus schwarzem Horn. Natürliche Himotoshi. Das Zentrum des Zahnes sichtbar an einer Flanke. H.5,5cm. Zustand A.

NETSUKE: STANDING HORSE.
Japan. Edo period. Ca. 1800.

Standing graceful horse, its right front leg slightly lifted, head tilted and mouth open, probably irritated by a fly, its ears laid back. The tail, undulating almost horizontally, suggests it is chasing off flies. Ivory, expressive and lively carved, fur and tail finely engraved with darker accents. The attentive eyes have pupils inlaid with black horn. Natural himotoshi. The centre of the tusk visible on left hind flank. H.5,5cm. Condition A.

€ 6.500 - 7.500 | $ 7.670 - 8.850 | ‡

2262

NETSUKE: LIEGENDER KEILER.
Japan. Edo-Zeit. Frühes 19. Jh.

Grazile Figur eines jungen Keilers, der ruhig schlafend auf einem Bett aus u.a. Ahornblättern bei kleinen Felsen sitzt, zwischen denen Gräser sprießen, stellenweise bedeckt von Tautropfen, die akzentuiert sind durch Einlagen aus Silber, Shakudô und Kupfer. Elfenbein, sehr fein geschnitzt, das Fell, die Blattnarben und Grasbüschel subtil graviert und dunkel akzentuiert. Auf der Unterseite der Felsen sign.: Kaigyo Masatsugu. Abgebildet in MCI S. 296. Frühe Arbeit des für seine fein eingefärbten und modellierten Tierdarstellungen bekannten Schnitzers aus Ôsaka, wo er 1818 geboren wurde und wohnte bis zu seinem Wechsel 1887 nach Tôkyô in das Zentrum des Exports an Ausländer, jedoch bald wieder zurückkehrte und am 21. Jan. 1892 im Alter von 74 Jahren in Osaka starb und auch begraben ist. H.2,5cm, L.4cm. Zustand A.

NETSUKE: ASLEEP BOAR.
Japan. Edo period. Early 19th c.

Graceful figure of a young wild boar, peacefully asleep on a bed of maple and other leaves near small rocks, with blades of grass sprouting between them, some partly covered with dew drops which are picked out by inlays of silver, shakudô, and copper. Ivory, very delicately carved. Fur, veins of the leaves, and tufts of grass subtly engraved with darker details. Signed under the rocks: Kaigyo Masatsugu. Illustrated in MCI, p. 296. An early piece by the carver who became famous for his delicately modelled and tinted animal figures. Born in Ôsaka 1818, where he lived until he moved to Tôkyô in 1887 to the centre of foreign exports, he yet soon returned to his native town where he died on January 21st, 1892 aged 74, and was buried there. H.2,5cm, W.4cm. Condition A.

€ 3.800 - 4.800 | $ 4.484 - 5.664 | ‡

2263

NETSUKE: WELPE MIT HALSBAND.
Japan. Edo-Zeit. Mitte 19. Jh.

Welpe mit Stummelschwänzchen, Kopf nach Links gewandt sitzend, mit hinten geknotetem Halsband, an dem vorne ein Lätzchen mit eingraviertem Stern-Muster hängt. Unter den beiden linken Pfoten eine sog. Hato (Spielzeugtaube als Flöte). Sehr feines, gleichmäßig weißes Elfenbein, fein geschnitzt, minutiös graviert, die Augen eingelegt aus Schildpatt mit dunklen Pupillen. Unten, auf der Flanke des rechten Hinterbeines auf langer, rechteckiger, glatt polierter Reserve signiert: Kaigyokosai, und auf separater, quadratischer Kartusche das Siegel: Masatsugu. Vgl. MCI, S.289/90. Laut Hindson (Katalog VI) eines der besten Beispiele für ein Werk aus Kaigykosai's später, reifer Schaffensperiode. Offenbar besaß auch Julius Katchen ein fast identisches Modell. B.3,6cm. Zustand A.

Provenienz:
-Sammlung Henderson.
-Sammlung M. M. Hepworth.
-Sammlung Hindson, Nr. 944, Farbtafel S. 45. Auktion VI am 11.3.1969.
-Ausgestellt: Contrasting Styles Exhibition, London, Mai 1980, Nr. 14.

NETSUKE: PUPPY WITH COLLAR.
Japan. Edo period. Mid 19th c.

Puppy with a stumpy tail, seated with its head turned left, wearing a collar knotted at the back from which hangs a bib with an engraved star-pattern. It is holding a 'hato', a pidgeon-shaped toy whistle under its two left paws. Very fine, pure white ivory, the minutely engraved fur left unstained, eyes inlaid in tortoise-shell with dark pupils. Underneath, on the flank of its right hind-leg, signed on a long, rectangular, polished reserve: Kaigyokusai, and on a separate square cartouche with seal: Masatsugu. Cf. MCI, p. 289f. According to Hindson (catalogue VI), one of the best examples of Kaigyokusai's work from his later, mature period. Apparently Julius Katchen owned an almost identical model. W.3,6cm. Condition A.

Provenance:
-Henderson Collection.
-M. M. Hepworth Collection.
-Hindson Collection, no. 126, and color plate p. 45; Auction VI, 11.03.1969, lot 944.
-Exhibited: Contrasting Styles Exhibition, London, May 1980, no. 14.

€ 3.500 - 4.000 | $ 4.130 - 4.720 | ‡

2264
OJIME ÄFFCHEN.
Japan. Edo-Zeit.

Ojime in Form eines zur Kugel gerollten Äffchens, sich mit Händen und Füßen Augen, Mund und Ohren zuhaltend und so in einer Gestalt die ‚Drei Weisen Affen' darstellend. Elfenbein, sehr fein geschnitzt und minutiös graviert. Auf polierter rechteckiger Reserve signiert: Kaigyoku. Ø 2cm. Zustand A/B. Haarriss zu beiden Seiten des Himotoshi. Identische Position wie bei dem vorhergehenden Netsuke.

OJIME MONKEY.
Japan. Edo period.

Ojime in the shape of a monkey, curled into a tight ball with its hands and feet covering eyes, mouth, and ears, thus representing the Sanbiki Saru' 'Three Wise Monkeys'. Ivory, well polished and patinated, light amber-colored on the back from wear. Signed in a polished rectangular reserve: Kaigyoku. Ø 2cm. Condition A/B. Hair crack on both sides of the himotoshi. Identical position as on the preceding netsuke.

€ 1.300 - 1.500 | $ 1.534 - 1.770 | ‡

Netsuke An Italian Private Collection

2265
NETSUKE: AFFE.
Japan. Edo-Zeit.

Hockender Affe in stilisierter Kugelform und sich mit Händen und Füßen Augen, Mund und Ohren zuhaltend. Diese Kombination stellt die sogenannten Sambiki Saru, die ‚Drei Weisen Affen' dar. Elfenbein, sehr fein geschnitzt, graviert und poliert mit wunderschöner, glasiger, teils crèmefarbener Gebrauchs-Patina, mit golden bis bernsteinfarbenem, kreisrundem Bereich auf dem Rücken. Signiert: Kaigyoku & Siegel: Masatsugu in Doppel-Rahmen, abgebildet bei MCI, S. 295. H.3cm. Zustand A/B. Rund-Risse.

Provenienz:
-Sammlung Isobel Sharpe.
-Sammlung Duveen.
-Sammlung Reiss.
-Sammlung Hindson, Nr. 120, Auktion VII, Nr. 1130.

NETSUKE: MONKEY.
Japan. Edo period.

Seated monkey, curled into a tight ball, its hands and feet covering eyes, mouth, and ears, thus all at once representing the Sanbiki Saru' Three Wise Monkeys'- see no evil, hear no evil, speak no evil. Ivory, very finely carved, smooth without hairwork, engraved, and polished, with a fine, creamy, natural patina and a beautiful golden to amber-colored, circular area on the back. Signed: Kaigyoku & seal: Masatsugu in a fine rectangular double frame, illustrated by MCI p. 295. H.3cm. Condition A/B. Round cracks.

Provenance:
-Isobel Sharpe Collection.
-Duveen Collection.
-Hindson Collection, no. 120, sold in part VII, no. 1130.
-Reiss Collection.

€ 4.200 - 4.800 | $ 4.956 - 5.664 | ‡

2266

NETSUKE: PÄONIE.
Japan. Meiji-Zeit.

Große, lebendige Päonienblüte an Blätterzweig. Elfenbein, sehr fein geschnitzt und graviert mit schöner, glasiger Gebrauchspatina, die Blattsäume so dünn geschnitzt und poliert, dass sie transparent wirken. Päonien gelten als Symbol des Frühlings und stehen für Freude, Glück und einen edlen Geist. Signiert: Yoshiyuki. Vgl. MCI, S. 999/1000, s. auch Reikichi Nr. 1316, nach dessen Kommentar es sich um diesen Künstler handeln könnte, denn er schreibt: „late, did beautiful work in ivory". B.4,5cm. Zustand A.

Literatur:
-Ausgestellt im MOK, Köln zur Netsuke Convention 2017, Nr. 193, Abgebildet auf S. 116.

NETSUKE: PEONY.
Japan. Meiji period.

Large, lifelike peony blossom on a leafy twig. Ivory, very delicately carved and engraved with beautiful glossy patina from use. The petals and leaves are carved and polished so thinly at the edges, that they look transparent. Peonies are considered as a symbol of spring and signify joy, good luck, and a noble spirit. Signed: Yoshiyuki. See MCI, p. 999/1000, and also Reikichi, Netsuke Handbook, no.1316, whose comment indicates it is this artist of whom he writes: "late, did beautiful work in ivory". W.4.6cm. Condition A.

Literature:
-MOA Cologne 2017 for the Cologne Netsuke Convention, Cat. p. 116, no. 193.

€ 3.400 - 3.800 | $ 4.012 - 4.484 | ‡

2267

NETSUKE: SCHILDKRÖTE.
Japan. Edo-Zeit. Anfang 19. Jh.

Schildkröte, kaum sichtbar unter ihrem Panzer, Details sehr fein geschnitzt in ukibori aus Buchsbaum, die großen Augen eingelegt aus schwarzem Horn. Signiert: Goho, ein sehr talentierter Schnitzer aus Hiroshima, tätig laut MCI zwischen 1804-17, der 10 Netsuke von ihm kannte. Nähere Informationen und Unterlagen zu ihm sind bei dem Atomschlag auf Hiroshima Ende des 2. Weltkriegs verloren gegangen. L.5cm. Zustand A.

Literatur:
-Ausgestellt im MOK, Köln zur Netsuke Convention 2017, S. 114, Abb. 192.

NETSUKE: TURTLE.
Japan. Edo period. Early 19th c.

Tortoise, almost hidden inside its carapace, details very finely carved from boxwood in ukibori, the large eyes inlaid in black horn. Signed: Goho, a very talented carver from Hiroshima, according to MCI active between 1804-17. Meinertzhagen said he had seen 10 netsuke carved by him. Further information and documents about Goho were lost during the nuclear attack on Hiroshima at the end of World War II. L.5cm. Condition A.

Literature:
-MOA Cologne 2017 for the Cologne Netsuke Convention, Cat. p. 114, no. 192.

€ 3.500 - 4.200 | $ 4.130 - 4.956

Netsuke

2268
NETSUKE: MIGHTY BAKU.
NETSUKE: MÄCHTIGER BAKU.
Japan. Edo period. 18th/19th c.

Ivory with expressively carved, reddish colored details. The impressive animal with raised head sitting on a base. Height 7,8cm, width 5cm. Condition B. Hole of the nerve channel on the forehead of the animal, age cracks.

Literature:
-Cf. Davey, Neil K.: Netsuke, 1982, p. 327, ill. 998, a very similar model.

€ 10.000 - 12.000 | $ 11.800 - 14.160 | ‡

2269
NETSUKE: SENNIN GENKEI.
NETSUKE: SENNIN GENKEI.
Japan. Edo period. Early 19th c.

Ivory with finely carved details and beautiful, partly golden-yellow patina. The standing Sennin in belted leaf-robe, leaning on a long knotted wooden stick. A basket with flowers hanging from his right arm. According to the legend, he got lost in the Tendai mountains with his friend Ryushin and was saved by two female immortals. Height 7.6cm. Condition A/B. Age cracks.

€ 650 - 750 | $ 767 - 885 | ‡

2270
NETSUKE: SENNIN SHOSEN.
NETSUKE: SENNIN SHOSEN.
Japan. Edo period. Ca. 1800.

Ivory, finely carved and engraved, slightly accentuated through coloring with beautiful, shiny, golden-yellow patina. The Sennin, also called Kozen, the bundle of brushwood on his shoulder, holding a rope with both hands. He is wearing the characteristic, belted robe with a leaf collar, his head turned sideways. Height 8.5cm.
Condition A/B. Age cracks.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects, 1992, no. 69.

€ 600 - 700 | $ 708 - 826 | ‡

2271
NETSUKE: SENNIN WITH ONI.
NETSUKE: SENNIN MIT ONI.
Japan. Edo period. Late 18th c.

Ivory with carved and stained details. Beautiful golden-yellow to amber patina. A laughing Sennin with an Oni sitting on his shoulder. Holding a bamboo basket with his right hand, the little devil's foot with his left. Height 9.6cm. Condition A/B.
Age cracks.

€ 1.500 - 2.000 | $ 1.770 - 2.360 | ‡

2269 2270 2271

2272
NETSUKE: SENNIN CHOKWARÔ.
NETSUKE: SENNIN CHOKWARÔ.
Japan. Edo period. 19th c. Hakata-School.

Ivory with extremely fine carved and engraved details, darkened. Beautiul golden-yellow patina, the cork of the gourd inlaid dark horn. The Sennin with a leaf-gown in moved posture. With wild expression, wide-eyed and his hair blown in his face, he is reaching for the still closed gourd on his back. Height 7.1cm. Condition A.

Provenance:
-Collection Dupont.

€ 3.000 - 4.000 | $ 3.540 - 4.720 | ‡

2272

2273

2273
NETSUKE: SENNIN TOHAKKUKA.
NETSUKE: SENNIN TOHAKKUKA.
Japan. Meiji period. 19th c.

Ivory with allround beautiful, glazed golden-yellow patina, the details finely engraved. The rarely portrayed Sennin with two Karako. To earn his living, he sold paintings that came to life in his hands, here implied by a cloud of smoke and lightning coming from the tips of his fingers. Height 6.8cm. Condition A/B. A few age cracks.

Provenance:
-Collection Behrens, no. 786, ill. Joly, Henry: W.L. Behrens Collection, 1966, plate XVI.
-Collection Karl M. Schwarz, ill. Netsuke Subjects, 1992, no. 67.

Literature:
-Joly, Henry: Legend in Japanese Art, ill. p. 533.

€ 1.400 - 1.800 | $ 1.652 - 2.124 | ‡

2274
NETSUKE: SENNIN KOKO.
NETSUKE: SENNIN KOKO.
Japan. Edo period. 19th century.

Boxwood with stained details. The Sennin getting out of his pot, in which he goes to rest at night. Height 4.2cm. Sign.: Masatomo in oval reserve. Condition A/B.

€ 800 - 1.000 | $ 944 - 1.180

2275
NETSUKE: SENNIN KOKO.
NETSUKE: SENNIN KOKO.
Japan. Edo period. 18th c.

Ivory with finely engraved, dark accentuated details, and beautiful, golden-yellow patina. Sennin Koko with head, shoulder, and both arms in wide sleeves, looking out from a bowl. The old man who, to his neighbours' surprise, vanishes into a bowl, which is sometimes shaped like a pumpkin, every evening, because he spends the night in there, shrunk to a matching size. Rare Sennin depcited as a Netsuke. Ø 3.4cm, height 2.1cm. Condition A/B. Age cracks.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects, 1992, no. 71.

€ 700 - 850 | $ 826 - 1.003 | ‡

2276
NETSUKE: SENNIN TSURU.
NETSUKE: SENNIN TSURU.
Japan. Edo period. 19th c.

Grey-whitish Hirado porcelain, partly with brown-white glaze. The bearded Sennin with long curls, in a belted, wide-sleeved robe. Holding the claw of a crane in his left hand. Height 7.1cm. Sign.: Masakazu (seal), not the artist listed under MCI p. 420 no. 6. Condition A/B. Old chip on the foot.

€ 350 - 450 | $ 413 - 531

2274 **2275** **2276**

Netsuke

2277

2277
NETSUKE: STANDING CHOKWARÔ.
NETSUKE: STEHENDER CHOKWARÔ.
Japan. Edo period. 18th c.

Boxwood, with rests of former black lacquering. The Sennin in leaf dress leaning on a gnarled branch, looking after his horse that has just fled from the gourd on his belt. Scratching the back of his head, his sleeve wafting over his neck and the back of his head. Height 8.4cm. Condition A/B.

Provenance:
-Collection Taudin Chabot, no. 304.

€ 500 - 600 | $ 590 - 708

2278
NETSUKE: ARHAT.
NETSUKE: ARHAT.
Japan. Edo period. 18th c.

Fang of a boar with stained details and amber-colored, glazed patina. The emaciated ascetic with a stick in his right hand and a gourd in his left, smoke rising out of it. Height 9.3cm. Condition A/B. Tiny imperfection at the sleeve of the gown.

€ 3.000 - 4.000 | $ 3.540 - 4.720

2278

2279
NETSUKE: SITTING OKAME.
NETSUKE: SITZENDE OKAME.
Japan. Edo period. 1st half of the 19th c.

Cherrywood with beautiful shiny patina. Okame as a jealous bride, kneeling in a rich kimono with opened fan in her right hand. Height 3cm. Sign.: Shumin saku, cf. MCI p. 775, Shumin II, Tôkyô-School. Condition A.

Provenance:
-Collection Somerwil, Amsterdam.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2280
NETSUKE: ONNA DARUMA.
NETSUKE: ONNA DARUMA.
Japan. Edo period. 19th c.

Ivory, finely carved and engraved, the eyebrows inlaid black horn. Beautiful golden-yellow patina. In phallic shape, completely wrapped in her robe. In the seam of the robe a stylised inscription is hidden "A jewel of the night". Height 4.5cm. Signed: Hidemasa & Kakihan, cf. LA p. 460f. Condition A/B. Tiny age crack on the face.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects, 1992, no. 38.

€ 1.200 - 1.400 | $ 1.416 - 1.652 | ‡

2281
NETSUKE: SITTING HOTEI.
NETSUKE: SITZENDER HOTEI.
Japan. Edo period. 2nd half of the 19th c.

Boxwood with very finely carved and engraved details. The god of luck, Hotei, with a stiff fan in his left hand, sitting on a Chinese chair. The fan inlaid tortoise shell, the Himotoshi framed by mother-of-pearl, various details partly made of colored mother-of-pearl, inlay of the chair made of stained ivory. Height 3.5cm, width 2.8cm. Sign.: Chikusai on rectangular tortoise shell reserve, cf. MCI p. 25, that depicts a very similar piece made of ivory. Ôsaka, active 1850-75. Condition A/B. Inscription in ink on the bottom.

€ 1.800 - 2.100 | $ 2.124 - 2.478 | ‡

2279

2280

2281

Netsuke

2282
NETSUKE: KARAKO WITH DRUM.
NETSUKE: KARAKO MIT TROMMEL.
Japan. Edo period. Early 19th c.

Dark-brown wood, finely carved and engraved, the eyes and buttons of the drum inlaid light horn. Karako, sitting behind a drum, which he beats with visible joy, lateral lies a Shishi-mask. Width 3.5cm. Sign.: Miwa, cf. MCI p. 559f.f. Condition A/B.

€ 700 - 800 | $ 826 - 944

2283
NETSUKE: KARAKO WITH MASK.
NETSUKE: KARAKO MIT MASKE.
Japan. Edo period. Early 19th c.

Tightly grained, dark-brown wood, finely carved and engraved, the back-painted eyes inlaid glass, the tongue red coral. Karako, sitting in festive gown, a devil's mask hiding behind his back and using the so-called Bekkako-gesture (pulling one lid down) in order to challenge his counterpart to be alert. Width 3.2cm. Sign.: Miwa & Kakihan, cf. MCI p. 559f.f. Kakihan "d". Condition B. One horn of the mask broken off.

€ 600 - 650 | $ 708 - 767 | ‡

2284
NETSUKE: TWO KARAKO WITH PUPPY.
NETSUKE: ZWEI KARAKO MIT WELPE.
Japan. Meiji period. 2nd half of the 19th c.

Ivory, with finely carved details. Two Karako with puppy, standing on an Awabi-shell. The right Karako hiding a skewer with so-called Dango (rice cake) behind his back and pulling down the lid of the right eye in the so-called Bekkako-gesture (equivalent to our "Keep your eyes peeled"). Height 3.2cm. Condition A/B.

€ 650 - 750 | $ 767 - 885 | ‡

2282

2283

2284

2285
NETSUKE: SITTING ONI.
NETSUKE: SITZENDER ONI.
Japan. Edo period. Mid-19th c.

Ivory, finely and detailed carved with dark accentuated details. Beautiful, golden-yellow patina. Oni with one horn, sitting with his face twisted in pain, holding his bottom with his right hand. The one-horned devil is very rare and does not have its own name. Height 3cm, width 3.2cm. Signed: Hirotada, cf. MCI p. 155-56. Condition B/C. Loss on the back foot and veil.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 31.
-Collection Caskell no. G438.

€ 800 - 900 | $ 944 - 1.062 | ‡

2286
NETSUKE: ONI.
NETSUKE: ONI.
Japan. Edo period. 1st half of the 19th c.

Ivory with finely carved and engraved details. Partly stained. Oni hiding from the beans under a large hat. The beans inlay of black horn and lacquered. Height 2cm, length 3.6cm. Sign.: Mitsumasa, cf. MCI p. 547. Condition A.

Provenance:
-Collection Bushell.

€ 800 - 1.200 | $ 944 - 1.416 | ‡

2287
NETSUKE: ONI WITH DRUM.
NETSUKE: ONI MIT TROMMEL.
Japan. Edo period. Mid-19th c.

Ivory with very finely carved, engraved, and dark accentuated details. Little devil dressed only in tiger fur, crouching behind a large Mokugyo, which it polished with a broad tassel. Height 2.6cm, length 4.1cm. Sign.: Gyokusen, cf. MCI p. 103. Condition A/B. Age cracks, carving mistakes next to the signature.

€ 1.200 - 1.500 | $ 1.416 - 1.770 | ‡

2288
NETSUKE: SMALL ONI.
NETSUKE: KLEINER ONI.
Japan. Edo period. Early 19th c.

Ivory with finely carved and engraved, dark accentuated details. Beautiful, golden-yellow patina. One small devil, climbing over the detached arm of the Oni Ibaraki Dôji (the demon of Rashômon gate), which was cut off by Watanabe no Tsuna. Height 2.6cm, length 4cm. Condition B. Age cracks, right horn of the Oni replaced.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 75.

€ 600 - 700 | $ 708 - 826 | ‡

Netsuke **2285** **2286** **2287** **2288**

2289

2289
NETSUKE: SITTING SHÔKI.
NETSUKE: SITZENDER SHÔKI.
Japan. Edo period. 19th c.

Boxwood with stained details. Unusual depiction of the sitting demon hunter. In a large bag on his back three Oni are visible who try to free themselves. Height 3.8cm, width 3.8cm. Sign.: Toki Hachijuso Jugyoku, cf. MCI p. 267. Presumably sold by Meinertzhagen, mentioned on page 277. Condition A.

Provenance:
-Collection Somerwil, Amsterdam.

€ 2.500 - 3.000 | $ 2.950 - 3.540

2290

2290
NETSUKE: SHÔKI WITH ONI.
NETSUKE: SHÔKI MIT ONI.
Japan. Edo period. 19th century.

Ivory stained, with engraved and darkly accentuated details. The demon-tamer in moved posture, with the devilkin in tiger-loincloth struggling on his shoulder. Height 7.7cm. Condition B. Age cracks, one Himotoshi rebored.

€ 5.000 - 6.000 | $ 5.900 - 7.080 | ‡

2291
NETSUKE: GOKI WITH GHOST.
NETSUKE: GOKI MIT GEIST.
Japan. Meiji period. Late 19th c.

Ivory. The Chinese soldier Goki trying to push his wife's ghost back into the grave. To prove his loyalty to China, he killed her because she was Japanese. Height 5.1cm. Signed: Shokyokuken, redened, cf. Ueda Reikichi: The Netsuke Handbook, p. 52, ill. 56. Condition A/B.

Provenance:
-Collection Bushell.

€ 2.000 - 2.500 | $ 2.360 - 2.950 | ‡

2292
NETSUKE: SAMURAI AND DRAGON.
NETSUKE: SAMURAI UND DRACHE.
Japan. Meiji period.

Ivory with engraved details, colored in black and red. A soldier, with grim expression, thrusts his sword into the pharynx of a dragon while holding the head of the dragon by its ear. Height 4.1cm, width 3cm. Sign.: Ikkosai, cf. MCI p. 226 no. 3, Meiji period-artist. Condition A/B.
Age cracks.

€ 3.500 - 4.500 | $ 4.130 - 5.310 | ‡

2293
NETSUKE: HAN KWAI.
NETSUKE: HAN KWAI.
Japan. Meiji period. Late 19th c.

Boxwood. The minister of Emperor Kan no Kôso, who forced open his door in order to prevent an assassination attempt on the emperor. In his hand a wing of the destroyed door. Height 4cm. Signed: Shoto, cf. Davey, p. 2522. Condition A/B.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2291 **2292** **2293**

2294
NETSUKE: KIRIN WITH SOLDIERS.
NETSUKE: KIRIN MIT KRIEGERN.
Japan. Edo period. Early 18th c.

Ivory with golden-yellow patina and stained details. A chinese soldier with long beard, as well as a fan and sword in his hands riding on a Kirin. He is accompanied by soldiers on both sides, which are carrying a standard and a flag with them. Height 4.8cm, width 5cm. Condition A/B. Age cracks.

€ 8.000 - 10.000 | $ 9.440 - 11.800 | ‡

2295
NETSUKE: TWO NIÔ.
NETSUKE: ZWEI NIÔ.
Japan. Edo period. Mid-19th c.

Boxwood with finely carved and engraved details, partly darkened. Two Niô with grim facial expression while arm wrestling on a giant bowl. Height 2.5cm, width 4cm. Signed: Rakumin, Tôkyô-School, 1804-1877. Condition A/B. Crack on the loincloth of one Nio.

€ 1.400 - 1.600 | $ 1.652 - 1.888

2296
NETSUKE: NIÔ ON SANDAL.
NETSUKE: NIÔ AUF SANDALE.
Japan. Edo period. Late 18th c.

Cherrywood wood finely carved details. The grimly looking guard sitting on a large sandal (waraji), holding the lacing like a rope in both hands. This forms an elegant frame around a Himotoshi on the bottom. Height 2.7cm, length 4.4cm. Signed: Isshinsai, cf. MCI p. 446, Masanao Isshinsai. Condition A/B. Chip on the forehead.

€ 1.800 - 2.300 | $ 2.124 - 2.714

2297
NETSUKE: KIYOHIME AND ANCHIN.
NETSUKE: KIYOHIME UND ANCHIN.
Japan. Edo period. 19th c.

Ivory, very finely carved, engraved, and stained. Kiyohime, with agressively opened mouth, winding around the bell of the Miidera Temple. She is holding a hammer in her left hand to toll the bell, in order to entice the hidden Anchin, of whom only the feet and the kimono are visible beneath. Height 4.8cm, width 4.4cm. Sign.: Tomochika, cf. MCI p. 885ff. Condition B/C. Handle of the hammer broken off.

€ 1.500 - 1.800 | $ 1.770 - 2.124 | ‡

2296

2295

2297

2298
NETSUKE: KIDOMARU UNDER OX FUR.
NETSUKE: KIDOMARU UNTER OCHSENFELL.
Japan. Edo period. 1st half of the 19th c.

Coral and ivory. Young Kidomaru hiding under an ox fur carved from an evenly red piece of coral. The boy's face, and the ox' head and one leg follow the form of the coral with very finely engraved fur. This composition rests on a flat ivory base, carved and subtly colored with engraved details from leaves and blossoms, accentuated by inlaid dewdrops of various materials like coral, mother-of-pearl, and silver. Very harmonic composition. One of the Himotoshi heart-shaped, the bottom finely polished. Height 2.4cm, width 4.9cm. Condition A/B. Tiny loss and breakage in the grass on the base.

€ 2.400 - 3.400 | $ 2.832 - 4.012 | ‡

2299
NETSUKE: SHÔJÔ.
NETSUKE: SHÔJÔ.
Japan. Edo period. 19th c.

Ivory with finely carved and engraved, stained details. Beautiful, partly golden-yellow patina. Shôjô crouching on the shoulders of a Tokkuri (Sake bottle). He is looking deep into the emptied bottle while rubbing his hurting head. Height 4.4cm. Signed: Anraku, cf. MCI p. 3ff., Ôsaka-School. Condition A. Age cracks.

€ 1.400 - 1.600 | $ 1.652 - 1.888 | ‡

2300
OKIMONO: SKELETON.
OKIMONO: SKELETT.
Japan. Meiji period. 2nd half of the 19th c.

Ivory, finely carved and engraved and stained details. Beautiful glazed, golden-yellow patina. A skeleton coyly resting his foot on a rolled up lotus leaf, holding it like a spear. A frog by its feet, watching the scene interestedly. Height 6cm. Signed: Hidemasa. Condition A/B. Age cracks, chip on the foot.

€ 900 - 1.200 | $ 1.062 - 1.416 | ‡

2301
NETSUKE: SON GOKU.
NETSUKE: SON GOKU.
Japan. Edo period. 1st half of the 19th c.

Ivory with finely carved and engraved details, stained, the eyes inlaid black horn. The Monkey King flying on his cloud, propping on his staff, which he could shrink and enlarge as he wished. Height 4.1cm. Sign.: Naokazu in oval reserve, cf. LA p. 821. Condition A/B.

€ 2.000 - 2.500 | $ 2.360 - 2.950 | ‡

2299

2300

2301

Netsuke

2302
NETSUKE: HAKUTAKU.
NETSUKE: HAKUTAKU.
Japan. Edo period. 19th c.

Powerful Hakutaku sitting on a large, oval base, head bowed down open-mouthed over its impressive paws. This rare unicorn has differing features compared with the highest-ranking Kirin which is mute, has hooves not paws, and barely touches the ground to avoid hurting even the tiniest creature. The Hakutaku can speak and discern anything evil, creatures or thoughts, and pounces on them, destroying them. Which is what our Hakutaku appears to have just done, with an exclamation or comment, judging by its open mouth. A long, almost straight mane surrounds its shoulders. Its tail is composed of whirls of curls and sideward whisps of hair, finely engraved, and stained dark. Ivory. Boldly carved, engraved, with dark staining, in parts softly polished from long wear. Behrens, no. 1378, owned another such very rare Hakutaku, as did Hindson a comparable one, Cat. no. 1002. Height 5.3cm, width 5.6cm. Condition A/B. Age cracks.

Provenance:
- Collection Behrens, no. 1401. ill. plate XXVI.
- Collection Brockhaus.
- Collection Isobel Sharpe.

Literature:
- H. Joly: Legend in Japanese Art, p. 278.

€ 10.000 - 12.000 | $ 11.800 - 14.160 | ‡

2303
NETSUKE: SHISHI WITH BALL.
NETSUKE: SHISHI MIT BALL.
Japan. Edo period. 19th c. Kyûshû. Mitsuhara attributed.

Ivory with finely carved, engraved and stained details, the dark eyes inlaid horn. Mighty animal, orb can be moved freely. According to Alain Ducros, the crowns of the mane are typical for the works from Kyûshû. Height 4.1cm. Condition A.

Provenance:
-Collection Prince Henry, Royal Duke of Gloucester (Christies Auction no. 7256, lot 661,
2006).

€ 4.500 - 5.500 | $ 5.310 - 6.490 | ‡

2304
NETSUKE: SHISHI WITH CUB.
NETSUKE: SHISHI MIT JUNGEM.
Japan. Edo period. 18th c.

Ivory expressively carved and with stained details. Beautiful, golden-yellow patina. Large Shishi lying on leaves, playing with its cub. At its paws a blossoming peony. With versatile orb between its jaws. Height 2.6cm, width 5.3cm. Condition B. Age cracks, imperfection at the leaves.

€ 3.000 - 4.000 | $ 3.540 - 4.720 | ‡

2305
NETSUKE: SHISHI.
NETSUKE: SHISHI.
Japan. Edo period. 2nd half of the 19th c.

Shishi sitting on a rounded, rectangular base, head turned, its left front paw resting on a large ball. Ivory, the carefully engraved curls along its spine with dark patination, in contrast to the reddish-brown patina on the other parts, including the base. Sign: Gyokuyosai Mitsuo & Kakihan accentuated in red. This artist is not registered. The patination and signs of rubbing suggest dating it in the 2nd half of the 19th century. Height 3.3cm, width 4cm. Condition A/B.

€ 2.500 - 3.000 | $ 2.950 - 3.540 | ‡

2303 **2304** **2305**

Netsuke

2306
NETSUKE: TANUKI.
NETSUKE: TANUKI.
Japan. Edo period. Late 18th c.

Ebony wood, the fur finely engraved. The sitting animal with high-raised paw in order to drum on its huge scrotum. Height 3.1cm. Sign.: Tomin, cf. MCI p. 882, Minko-School. Condition A.

Provenance:
-Private collection Southern Germany

€ 800 - 1.000 | $ 944 - 1.180

2307
NETSUKE: KAIBUTSU.
NETSUKE: KAIBUTSU.
Japan. Meiji period. Late 19th c.

Stag antler. A mythical creature (kaibutsu) with the body of a monkey, but a reptile-like head. In standing posture, holding its cheek and stomach. Height 4.3cm. Sign.: Tetsugen. Condition A/B.

€ 1.500 - 1.800 | $ 1.770 - 2.124

2308
OKIMONO: TANUKI AND SKELETON.
OKIMONO: TANUKI UND SKELETT.
Japan. Edo period. 19th century.

Ivory dark colored, with golden-yellow patina, the details finely engraved and dark accentuated. The raccoon dog and the skeleton at neck-drawing (kubihiki) sitting on top of a rotten lotus leaf. Height 2.5cm, width 4.6cm. Sign.: Yugyoku to (carved by Yugyoku), cf. LA p. 1251. Condition B. Restored fracture at the arms and rope.

Provenance:
-Private collection Southern Germany

€ 1.100 - 1.100 | $ 1.298 - 1.298 | ‡

2307

2306

2308

2309
NETSUKE: ONO NO KOMACHI.
NETSUKE: ONO NO KOMACHI.
Japan. Meiji period. Late 19th c.

Boxwood with finely carved and engraved details, stained eyes inlaid with black horn. The old poetess sitting on a grave-stone, leaning on a bamboo stick. A large straw hat on her back. Height 4.2cm. Signed: Masanori, cf. MCI p. 464, with an ill. of this piece. Condition A.

€ 1.400 - 1.800 | $ 1.652 - 2.124

2310
NETSUKE: ONO NO KOMACHI.
NETSUKE: ONO NO KOMACHI.
Japan. Meiji period. Late 19th c.

Ivory with very finely carved and engraved details, finely patinated. The old poetess Ono no Komachi, very gaunt with a hat on her back, shoulder bag, and leaning on a bamboo staff with her left hand. Height 6.2cm. Signed: Soraku in rectangular reserve, cf. LA p. 1034, student of Anraku. Condition A.

€ 700 - 800 | $ 826 - 944 | ‡

2311
NETSUKE: SOUTH SEA ISLANDER.
NETSUKE: SÜDSEEINSULANER.
Japan. Edo period. 2nd half of the 19th c.

Ivory, finely carved and engraved with golden-yellow patina. Strongly haired South Sea islander with muscular legs, one sleeve of the robe lowered, exposing his stomach. A long knife in his right hand, a captured coral in his left, hanging over his shoulder. Height 5.2cm. Signed: Masatsugu, cf. MCI p. 481, presumably the 6th of this name. Condition A.

Provenance:
-Collection Bushell.

€ 800 - 1.000 | $ 944 - 1.180 | ‡

2309

2310

2311

Netsuke

2312
NETSUKE: DUTCHMAN WITH COCK.
NETSUKE: HOLLÄNDER MIT HAHN.
Japan. Edo period. 18th c.

Ivory with finely carved, engraved and stained details. Beautiful golden-yellow patina, the buttons of the galoshes inlayed dark horn. Standing dutchman with typical wide-brimmed hat, the coat decorated with expressive wave pattern. In his arms a cock. Height 9.1cm. Condition A/B.

€ 5.500 - 6.500 | $ 6.490 - 7.670 | ‡

2313
NETSUKE: TREASURE COLLECTOR.
NETSUKE: SCHATZSAMMLER.
Japan. Edo period. 19th c.

Ivory with beautiful, shiny, partly golden--yellow patina. With finely engraved and dark accentuated details, the Tabakoire with silver inlay. The friendly smiling man with a rake in his hand, with various treasures inside. On the rake the sign "Takara" (treasure). This depiction is a symbol of the accumulation of treasures. Height 7.7cm. Signed: Kosho. Condition A.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 121.

€ 300 - 400 | $ 354 - 472 | ‡

2314
NETSUKE: KANNINBUKURO.
NETSUKE: KANNINBUKURO.
Japan. Edo period. Mid-19th c.

Ivory with finely carved, engraved, and stained details. Beautiful, golden-yellow patina. An old man who is tying up the so-called "bag of patience" (Kanninbukuro) with some effort. This represents the patience he has to muster when he is being humiliated and has to put away in an invisible bag. On the front is the sign for "Kannin" (patience). Height 3.8cm, width 3.6cm. Signed: Kokura, in curved reserve, cf. MCI p. 926, Ogura Tomoyuki. Condition A/B. Gnaw mark on the rear robe hem.

Provenance:
-Karl M. Schwarz, ill. Netsuke Subjects, 1992, no. 239.

€ 700 - 800 | $ 826 - 944 | ‡

2315
NETSUKE: OIL THIEF.
NETSUKE: ÖLDIEB.
Japan. Meiji period. Late 19th c.

Ivory with stained details, beautiful golden-yellow patina. The so-called oil thief with a strawhat on his head and the jug containing the stolen goods in his hand, is being caught by the guard from behind. Height 5cm. Condition A/B. Age cracks.

€ 3.000 - 4.000 | $ 3.540 - 4.720 | ‡

2313

2314

2315

Netsuke

2316
NETSUKE: AMA.
NETSUKE: AMA.
Japan. Edo period. 18th c.

Ama (pearl-diver), standing and wearing a rush skirt, her long, straight hair dangling, holding the domed kama-knife she needs to open the clams in her right hand, her head turned left with a strained expression, perhaps looking for the best spot for her next dive? Ivory, delicately carved, engraved and with details such as hair and rush skirt stained dark. Signed on an oval cartouche: Yoshitami or Kimin (not clearly legible, the first character is badly rubbed). Natural himotoshi. Height 7.8cm. Condition A/B. Age cracks, left foot slightly bumped.

€ 3.800 - 4.400 | $ 4.484 - 5.192 | ‡

2317
NETSUKE: COURT LADY.
NETSUKE: HOFDAME.
Japan. Edo period. 18th c.

Ivory with engraved and stained details, on reverse with golden-yellow patina. The lady in wide gown, pulling at her hem in order to free it from a little dog, which bites on it. Height 7.3cm. Condition A/B. Age cracks, the hem of the gown chipped.

€ 5.000 - 6.000 | $ 5.900 - 7.080 | ‡

2316

2317

2318
NETSUKE: BLIND MASSEUR.
NETSUKE: BLINDER MASSEUR.
Japan. Edo period. Mid-19th c.

Boxwood, stained, with beautiful shiny patina. A blind masseur (amma) with a large bump on his head, treating his customer with the ellbow, who is twisting his face in agony. Height 4.7cm, width 3.8cm. Signed: Masayuki & Kakihan, cf. MCI p. 491-494, Hoshunsai Masayuki, active 1820-1860. Condition A/B. Flocculated area on the back of the masseur.

€ 1.400 - 1.800 | $ 1.652 - 2.124

2319
NETSUKE: COURT OFFICIAL.
NETSUKE: HOFBEAMTER
Japan. Edo period. 19th c.

Boxwood with beautiful glossy patina. A court official in brilliant gown sunk in his scroll so deeply that his face disappears into it. Height 3.3cm, width 4.6cm. Sign.: Bishôsai Kazumasa. Condition A/B. Old imperfection at the back of the hem of the gown.

€ 2.000 - 2.500 | $ 2.360 - 2.950

2320
NETSUKE: FARMER ON SHELL.
NETSUKE: BAUER AUF MUSCHEL.
Japan. Edo period. Early 19th c.

Boxwood with finely carved details and beautiful, shiny patina. Residues of dark painting. Farmer sitting on a clam, trying to pull the end of his loincloth (fundoshi) out from between the clamshells. Height 4.1cm. Signed: Gyokusai, cf. MCI p. 100. Condition A/B. Few scratches on the bottom.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2318 **2319** **2320**

Netsuke

2321
NETSUKE: YAKUHARAI.
NETSUKE: YAKUHARAI.
Japan. Edo period.

Boxwood with finely carved details. The eyes of the hunter and the pupils of the Oni inlaid black horn, eyes, teeth, and horns of the Oni inlaid ivory. The Oni hunter Yakuharai is hunting the demons on Setsubun day. Here sitting with his loot in a bag on his back. The caught devils looking out from a slit. Height 3cm, length 3.7cm. Signed: Toyomasa (aki) in rectangular cartouches made of ivory. Condition A.

€ 1.200 - 1.500 | $ 1.416 - 1.770 | ‡

2322
NETSUKE: CROUCHING BLIND MAN.
NETSUKE: HOCKENDER BLINDER.
Japan. Edo period.

Boxwood with finely carved and engraved details. Beautiful, shiny patina. Eye, cartouche, and Himotoshi (green coloring) inlaid bone. Blind man, dressed only in a loincloth, holding his pathologically (gyahydroelic) swollen scrotum with his left arm. Height 3.4cm. Signed: Ryukei, cf. MCI p. 674-676, presumably Ryukei II. Condition B.

€ 1.400 - 1.800 | $ 1.652 - 2.124

2323
NETSUKE: RATCATCHER.
NETSUKE: RATTENFÄNGER.
Japan. Edo period. 19th c.

Boxwood, very finely carved and engraved, eyes inlaid black horn. Ratcatcher holding a mallet in his hand, with expressively angry facial expression looking at the fleeing rat on his shoulder that escape from his Masu. Width 3.5cm. Signed: Masayoshi, cf. LA p. 742f. Condition B. Restored breakage on the left foot.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2321 **2322** **2323**

2324
NETSUKE: CLOTH VENDOR.
NETSUKE: STOFFHÄNDLER.
Japan. Edo period. 2nd half of the 19th c.

Ivory with finely carved, engraved, and stained details. Beautiful, glazed patina. Standing cloth vendor in a belted robe and a bundle with three bales of cloth over his shoulder. Height 4.7cm. Signed: Tomomune in curved reserve. Cf. MCI p. 906. Condition A.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 145.

€ 400 - 500 | $ 472 - 590 | ‡

2325
NETSUKE: TOSHIOTOKO.
NETSUKE: TOSHIOTOKO.
Japan. Meiji period. 2nd half of the 19th c.

Ivory, very finely carved and engraved with delicate colored details and beautiful, golden-yellow patina. The landlord Toshiotoko with raised right hand with beans he intends to throw during the so-called Oni Yarai ceremony for New Year's to dispel the devils. One scared specimen is sitting by his feet. He wears the ceremonial robe and holds a Dai table in his left hand, with the Masu full of beans on it. Height 4.2cm. Signed: Issai. Condition A.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 33.

Literature:
-Cf. for a similar Netsuke, Baur Coll. No. C 199 & 200.

€ 800 - 900 | $ 944 - 1.062 | ‡

2326
NETSUKE: PILGRIM WITH NARA COLUMN.
NETSUKE: PILGER VOR NARA-SÄULE.
Japan. Edo period. 19th c.

Walrus tooth with finely carved, engraved, and dark accentuated details. Beuatiful, golden-yellow patina. One pilgrim measuring the scope of the column with his arms in amazement. This can be found in the Todaiji in Nara, climbing through the square opening is supposed to bring luck. Height 4.8cm. Signed: Mitsumasa, cf. MCI p. 547. Condition A.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects, 1992, no. 293.

€ 400 - 450 | $ 472 - 531 | ‡

2324

2325

2326

2327
NETSUKE: THIEF BEHIND FOLDING SCREEN.
NETSUKE: DIEB HINTER STELLSCHIRM.
Japan. Edo period. 19th c.

Ivory with finely engraved and dark accentuated details. Blind thief after bathing, only dressed in a loincloth (fundoshi), looking out from behind a folding screen with his loot. Height 2.5cm, width 4.9cm. Signed: Toshinaga, cf. MCI p. 932. Condition A/B.

Provenance:
-Collection H. Seymour Trower, ill. Joly, H.: Catalogue of the H. Seymour Trower Collection, 1975, no. 854, panel XI.
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 163.

€ 300 - 400 | $ 354 - 472 | ‡

2328
NETSUKE: BLIND MUSICIAN.
NETSUKE: BLINDER MUSIKANT.
Japan. Edo period. 19th c.

Ivory with finely carved and engraved details, lightly colored. Blind musician with large bump on the head crawling on all fours with a stick in his left hand and a packed lute on his back. Length 4.2cm. Condition B. Finger of the right hand broken off.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects, 1992, no. 243.

€ 300 - 400 | $ 354 - 472 | ‡

2329
NETSUKE: SARUMAWASHI.
NETSUKE: SARUMAWASHI.
Japan. Edo period. Early 19th c.

Ivory with finely carved and engraved, stained details. Beautiful, golden-yellow patina. Sarumawashi sitting, one leg erect and sleeping with his head tilted left, while a small monkey on his back is trying to free itself from the rope. Height 3.1cm. Signed: Rantei, cf. MCI p. 640-645. Condition A/B. Age cracks.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects, 1992, no. 275.

€ 400 - 500 | $ 472 - 590 | ‡

2327

2328

2329

2330
NETSUKE: CARTWRIGHT.
NETSUKE: WAGENBAUER.
Japan. Meiji period. Late 19th c.

Ivory with finely carved and engraved details, evenly colored. Cartwright, with hammer and chisel working on the nave of the wheel. Next to the wheel is a basket with tooles. Width 4.1cm. Signed: Yoshikazu in curved reserve, colored red. Cf. LA p. 1234. Condition A/B. Three small closings on the edge of the wheel.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 139.

€ 450 - 550 | $ 531 - 649 | ‡

2331
NETSUKE: ACTOR.
NETSUKE: SCHAUSPIELER
Japan. Meiji period. Late 19th c.

Cherrywood with finely engraved hair and patterns on the robe. Actor with Hannya mask with a large silver peony in his hand. The belt buckle made of carved red lacquer, the leaves of the peony made of malachite, mask and Tabi made of ivory. Height 3.6cm. Sign.: Ryukei & Kakihan on inlaid mother-of-pearl plates, cf. MCI. p. 673, Ryukei II., Tôkyô-Schule, active 1830-1870. Condition A.

€ 1.200 - 1.500 | $ 1.416 - 1.770 | ‡

2332
NETSUKE: SAMBASO DANCER
NETSUKE: SAMBASO TÄNZER.
Japan. Meiji period. Last third of the 19th c.

Boxwood with very finely carved and engraved details. Feet inlaid ivory. Sambaso dancer in vivid posture, the right arm with the Suzu rattle stretched out. Height 3.5cm. Condition A/B. Residue of glue on the feet.

€ 700 - 900 | $ 826 - 1.062 | ‡

2330

2331

2332

2333

2333
NETSUKE: RAT WITH CANDLE.
NETSUKE: RATTE MIT KERZE.
Japan. Edo period. Late 18th c.

Ivory with golden-yellow patina, finely engraved and stained details, the eyes and candlewick inlaid dark horn. The rat nibbles at its prey, which it is holding with its fore-paws. Height 2.4cm, width 4cm. Sign.: Okatomo in rectangular reserve, cf. MCI p. 619, Kyôto-School. Condition A/B. Age cracks, the tip of the tail missing and repolished.

Provenance:
-Collection Storno.

€ 6.500 - 7.500 | $ 7.670 - 8.850 | ‡

2334
NETSUKE: RECLINING OX.
NETSUKE: LIEGENDER OCHSE.
Japan. Edo period. 19th c.

Ivory with finely engraved details, stained, the eyes inlaid dark horn. Animal with extremely finely engraved fur. Presumably the work of a talented student of Tomotada. Height 2.3cm, width 6.1cm. Sign.: Tomotada in rectangular cartouche, cf. MCI p. 909f.f. Condition B. Age cracks, pegged part at the hindquarters.

Provenance:
-Private collection Southern Germany

€ 3.500 - 4.000 | $ 4.130 - 4.720 | ‡

2334

2335
NETSUKE: SITTING TIGER.
NETSUKE: SITZENDER TIGER.
Japan. Meiji period. Late 19th c.

Boxwood with engraved details, the eyes inlaid black horn. The witting animal with ears set back close to the head, the tail energetically draped across the back. Height 3.6cm. Sign.: Shûzan, cf. MCI p. 797, the 5th of his name. Condition A/B.

€ 1.500 - 1.800 | $ 1.770 - 2.124

2335

2336

2336
NETSUKE: TIGER ON BAMBOO.
NETSUKE: TIGER AUF BAMBUS.
Japan. Edo period. Late 18th c. Kyô-to-School.

Ivory with golden-yellow patina, with finely engraved and stained details, the eyes inlaid black horn. The spitting animal lurking on a hollow piece of bamboo. A symbol for the inability of raw force to compete with the power of nature. Height 2.9cm, width 4.4cm. Condition A/B. Age cracks.

Provenienz:
-Private collection Southern Germany

€ 1.800 - 2.500 | $ 2.124 - 2.950 | ‡

2337
NETSUKE: RECLINING TIGER.
NETSUKE: LIEGENDER TIGER.
Japan. Meiji period. 19th c. Ôsaka-School.

Ivory with finely engraved and stained details. The bottom with golden-yellow patina, the eyes inlaid brown horn. The spitting animal with turned head. Width 4.7cm. Condition A/B. Age cracks, few scratches.

€ 3.500 - 4.500 | $ 4.130 - 5.310 | ‡

2337

2338

2338
YAKIMONO: HARE.
YAKIMONO: HASE.
Japan. Edo period. Presumably Hirado work.

Seal netsuke in the form of a sittig hare with long ears, on an oval plate with seal, read as 'ju', also identified as such by Shinkichi Hara for Brockhaus. Finely modelled, white porcelain, the eyes, toes, and the inside of the ears reddish glazed, the fur finely engraved and the edge of the seal is glazed blue and accentuated with finely engraved triangle patterns. Height 2.5cm, width 3cm. Condition A.

Provenance:
-Collection Albert Brockhaus, no. 700, acquired in 1900 from Rex.
-Collection Otto Heinrich Noetzel, ill. Yakimono Netsuke, 1985, p. 84, no. 39.

€ 600 - 800 | $ 708 - 944

2339
NETSUKE: DRAGON WITH TAMA.
NETSUKE: DRACHE MIT TAMA.
Japan. Edo period. 19th c.

Ivory with finely carved details, darkened with golden-yellow, shiny patina. Coral Tama. A dragon winding itself around a Tama (fulfilling jewel). Height 2cm, width 5.9cm. Condition B/C. Age cracks, restored capsule around the Tama.

€ 3.700 - 4.000 | $ 4.366 - 4.720 | ‡

2339

2340

2340
NETSUKE: SERPENT WITH SKULL.
NETSUKE: SCHLANGE MIT SCHÄDEL.
Japan. Edo period. 19th c.

Kaki wood with finely engraved details. A serpent winding through the left eye socket of a skull. Natural Himotoshi. Height 3cm. Sign.: Enyuki. Condition A.

Provenance:
-Private collection Southern Germany.

€ 400 - 600 | $ 472 - 708

2341
NETSUKE: GRAZING HORSE.
NETSUKE: GRASENDES PFERD.
Japan. Edo period.

Ivory, very finely carved, polished, the mane fine engraved and darkly accentuated. Horse in grazing position with wafting tail. Height 5.6cm. Age cracks.

€ 800 - 900 | $ 944 - 1.062 | ‡

2341

Netsuke

2342
NETSUKE: RECLINING HORSE.
NETSUKE: LIEGENDES PFERD.
Japan. Edo period. 19th c.

Boxwood with glossy patina, the eyes inlaid black horn. Stallion with finely engraved details and darkened. Height 2.4cm, width 5.1cm. Condition B/C. Right foreleg replaced.

€ 2.500 - 3.000 | $ 2.950 - 3.540

2342

2343

2343
NETSUKE: ROOSTER ON DRUM.
NETSUKE: HAHN AUF TROMMEL.
Japan. Edo period. Ca. 1800.

Ivory, very finely carved and engraved, slightly colored. Inlays black horn. Rooster looking around, sitting on a drum. With highly domed, long tail feathers. Height 4.5cm, width 3.1cm. Condition A/B. Age cracks.

€ 1.700 - 2.100 | $ 2.006 - 2.478 | ‡

2344
NETSUKE: MONKEY WITH OCTOPUS.
NETSUKE: AFFE MIT OKTOPUS.
Japan. Meiji period. 19th c.

Ivory very delicately carved and engraved, slightly colored. The eyes of the animals of inlaid black horn. Screaming monkey in moved posture lying on top of a mortar, underneath which an octopus is hiding. Height 2.4cm, width 3.2cm. Sign.: Masatami (Shomin), cf. MCI p. 468. Condition B. Small imperfection on the arm.

€ 3.000 - 4.000 | $ 3.540 - 4.720 | ‡

2345
NETSUKE: DELOUSING MONKEYS.
NETSUKE: LAUSENDE AFFEN.
Japan. Edo period. Mid-19th c.

Ivory with finely engraved, darkly accentuated details, brownish colored. Partly golden-yellow glossy patina. The father watches the found louse between its fingers thoughtfully, while its young clings to him in its sleep. With natural Himotoshi. Height 2.9cm, width 3.1cm. Sign.: Ikkosai in oval reserve, cf. MCI p. 226, Ikkosai Toun, active early to mid-Meiji period. Condition A.

Provenance:
-Private collection Southern Germany.

€ 3.000 - 4.000 | $ 3.540 - 4.720 | ‡

2344

Netsuke

2345

2346
NETSUKE: TWO MONKEYS.
NETSUKE: ZWEI AFFEN.
Japan. Meiji period. Last quarter of the 19th c.

Boxwood with finely engraved details, reddish colored, the eyes inlaid light horn with black pupils. Monkey mother taming her impetuous young. Height 3.4cm. Sign.: Ikko in concave reserve, cf. MCI p. 225, who mentions this piece as no. 6. Condition A.

€ 2.000 - 2.500 | $ 2.360 - 2.950

2347
OKIMONO: MONKEY FAMILY.
OKIMONO: AFFENFAMILIE.
Japan. Edo period. 19th c.

Ivory with finely engraved details, the eyes inlaid light horn with black pupils. Sitting monkey mother, eating a peach with pleasure. Six tussling young climbing around her, trying to alienate the topmost one from its captured peach. Height 4.8cm, width 4cm. Sign.: Hoichi koku (carved by) in rectangular reserve, cf. MCI p. 166, also called Yoshikazu. Condition B. Two restored imperfections and crack on reverse.

€ 3.500 - 4.500 | $ 4.130 - 5.310 | ‡

2348
NETSUKE: MONKEY AND OCTOPUS.
NETSUKE: AFFE UND OKTOPUS.
Japan. Meiji period. Late 19th c.

Ivory with finely engraved and carved details, slightly colored. The eyes of the animals inlaid black horn. The two animals entwined in fighting. The monkey biting the inferior octopus in the head. In the style of the Ikkosai, cf. MCI p. 226, the 6th of his name. Height 3.1cm. Condition B. Age cracks, the tips of the tentacles repolished.

€ 1.800 - 2.000 | $ 2.124 - 2.360 | ‡

2346

2347

2348

2349
NETSUKE: MONKEY WITH PERSIMMON.
NETSUKE: AFFE MIT KAKI.
Japan. Meiji period. Late 19th c.

Ivory with finely carved, engraved and stained details. The little monkey clings to the giant fruit, which is bigger than itself. With natural Himotoshi. Height 3.1cm, width 4.2cm. Sign.: Kôgyoku on twig, cf. MCI p. 352. Condition A/B. Age cracks.

€ 1.800 - 2.000 | $ 2.124 - 2.360 | ‡

2350
NETSUKE: LITTLE MONKEY ON ROCK.
NETSUKE: ÄFFCHEN AUF FELSEN.
Japan. Meiji period. Beginning of the 20th c.

Monkey made of ivory with engraved and stained details, the rock made of wood. The little monkey, with a fruit in its hands, is sitting on a rock. Both parts are connected through a string. Height 2.9cm, width 2.6cm. Sign.: Tomochika in oval reserve on the rock, cannot be matched to any of the artists listed in the MCI. Condition A.

Provenance:
-Private collection Southern Germany.

€ 600 - 800 | $ 708 - 944 | ‡

2351
NETSUKE: LITTLE GLEEMAN-MONKEY.
NETSUKE: GAUKLERÄFFCHEN.
Japan. Meiji period. 2nd half of the 19th c.

Boxwood with finely engraved details, darkly accentuated. The little gleeman-monkey with the turned mask of Okame in one hand, a bell tree in the other. Height 4.1cm. Sign.: Hojitsu, cf. LA p. 477, Tôkyô, 1872 gest. Condition A.

Provenance:
-Private collection Southern Germany.

€ 800 - 1.000 | $ 944 - 1.180

2349 **2350** **2351**

Netsuke

2352
NETSUKE: LITTLE DOG WITH BALL.
NETSUKE: HÜNDCHEN MIT BALL.
Japan. Edo period. Late 18th c.

Dark, reddish wood, the eyes inlaid black horn. Very beautiful, glossy patina. A small sitting little dog with a bell-collar and a ball between its paws. Height 4.5cm. Condition B. Pegging next to the Himotoshi, slight scratches.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2352

2353

2353
NETSUKE: SITTING DOG.
NETSUKE: SITZENDER HUND.
Japan. Edo period. 19th c.

Ivory with golden-yellow patina, finely engraved and stained details, the eyes inlaid black horn. Sitting, young male Akita, looking attentively ahead. Height 5.5cm, width 3.9cm. Condition C. The paws restored, age cracks.

€ 3.000 - 4.000 | $ 3.540 - 4.720 | ‡

2354
NETSUKE: LITTLE DOG.
NETSUKE: HÜNDCHEN.
Japan. Edo period. Ca. 1800.

Ivory with beautiful golden-yellow patina, the eyes inlaid black horn. The reclining animal with a rope as a collar. Between its paws a haunch of venison. Height 2.6cm, width 3.8cm. Condition A/B. Age cracks.

Provenance:
-Private collection Southern Germany

€ 1.200 - 1.500 | $ 1.416 - 1.770 | ‡

2354

2355
NETSUKE: PUPPY.
NETSUKE: WELPE.
Japan. Meiji period. Late 19th c.

Marine ivory with engraved and darkly accentuated details. Resting puppy on plate with a so-called paddy straw Tawashi-brush, which is lying between its front paws. Width 3.3cm. Sign.: Masayuki, cf. MCI p. 491. Condition A/B. Ring crack around the Himotoshi.

€ 750 - 850 | $ 885 - 1.003 | ‡

2357
NETSUKE: SITTING PUPPY.
NETSUKE: SITZENDER WELPE.
Japan. Edo period. Mid-19th c.

Boxwood, finely carved and engraved, the eyes inlaid black horn. Puppy sitting, the head thrusting out curiously. Width 4cm. Condition A.

€ 650 - 750 | $ 767 - 885

2358
NETSUKE: TWO PUPPIES.
NETSUKE: ZWEI HÜNDCHEN.
Japan. Edo period. 19th c.

Black persimmon wood, finely carved and engraved. Two puppies lying down on a so-called Zabuton (hassock). Sign.: Sansha, MCI on p. 695 mentioned with an almost identical piece in the British Museum, dated early 19th century. See also La. p. 913, depicting a similar subject, but accounting it for the 18th century. Width 3.8cm. Condition A/B.

€ 600 - 700 | $ 708 - 826

2356
NETSUKE: PUPPY.
NETSUKE: WELPE.
Japan. Edo period. Earls 19th c. Nagoya-School.

Boxwood with finely engraved details, stained. Puppy scratching itself with its hind paw. Natural Himotoshi. Height 2.5cm, widht 3.1cm. Sign.: Kagetoshi in rectancular reserve, cf. MCI p. 282ff. Condition A.

-Private collection Southern Germany.

€ 800 - 1.200 | $ 944 - 1.416

2356

2358

2355

2357

Netsuke

2359
NETSUKE: WOLF WITH TORTOISE.
NETSUKE: WOLF MIT SCHILDKRÖTE.
Japan. Edo period. 19th c. Toyomasa-School.

Wood, the eyes inlaid bone, the pupils blackened. The bony animal with its prey between the paws. Height 3.3cm, width 4.2cm. Condition A.

€ 7.000 - 9.000 | $ 8.260 - 10.620

2359

2360

2360
NETSUKE: WOLF WITH HAUNCH OF VENISON.
NETSUKE: WOLF MIT HIRSCHKEULE.
Japan. Edo period. Late 18th century.

Boxwood with finely engraved details, dark colored. The eyes inlaid bone, the pupils black horn. Beautiful glossy patina. The emaciated animal crouching over its prey, which lies between its paws. Natural Himotoshi. Height 2.8cm, width 4.7cm. Sign.: Masatomo in rectangular reserve, cf. MCI p. 470. Condition A/B. Fine crack at the right eye of the animal.

Provenance:
-Private collection Southern Germany.

€ 1.100 - 1.500 | $ 1.298 - 1.770

2361
NETSUKE: WASP ON LOTUS.
NETSUKE: WESPE AUF LOTOS.
Japan. Edo period.

Boxwood, stained, with finely engraved and carved details. The eyes inlaid black horn. A large wasp sitting on a withered lotus leaf. Natural Himotoshi formed by the bent stem. Height 1.8cm, width 5.7cm. Condition C. Restored crack on the antenna.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2361

2362

2362
NETSUKE: BAT.
NETSUKE: FLEDERMAUS.
Japan. Edo period. 19th c.

Maritime ivory, presumably tooth of a sperm whale, brown coloring with engraved details, and dark accentuations. Expressive depiction of a bat in mid-air. Height 3.9cm, width 6.7cm. Sign.: Tomokoto, cf. MCI p. 904. Condition A/B. Age cracks.

Provenance:
-Private collection Southern Germany.

€ 500 - 700 | $ 590 - 826 | ‡

2363
NETSUKE: FALLOW DEER.
NETSUKE: DAMHIRSCH.
Japan. Edo period. 18th c.

Ivory with finely carved antlers. Beautiful, soft, partly golden yellow-brownish patina. Resting fallow deer, the head turned. Width 4.1cm. Condition B. Age cracks, at the foreleg an old chipping.

€ 750 - 850 | $ 885 - 1.003 | ‡

2363

Netsuke

2364
NETSUKE: MANDARIN DUCK.
NETSUKE: MANDARINENTE.
Japan. Edo period. Ca. 1800.

Ivory, the eyes inlaid amber. Resting mandarin duck, the symbol for a happy marriage. With precisely carved and engraved details of the feathers, darkly accentuated. Height 2.7cm, width 4.5cm. Sign.: Mitsutomo, Ôsaka-School, not the same artist as mentioned in MCI on p. 555. Condition B. Age cracks, restored imperfection at the beak.

€ 4.500 - 5.500 | $ 5.310 - 6.490 | ‡

2365
NETSUKE: TURTLE.
NETSUKE: SCHILDKRÖTE.
Japan. Edo period. 2nd half of the 18th c.

Ivory, finely carved and engraved, partly darkened. Turtle, the head stretched forward and so sticking out of the shell. Length 4.4cm. Sign.: Garaku, cf. MCI p. 68, Ôsaka-School. Condition A/B.

€ 850 - 950 | $ 1.003 - 1.121 | ‡

2365

2366

2366
OJIME: KRABBE.
OJIME: KRABBE.
Japan. Edo period. 19th c.

Dark wood. Inlaid copper crab between rocks on one side, on the back finely engraved a riverscape with reed, individual stones inlaid in silver. Ø1.2cm. Sign.: Manbun. Condition A/B.

Provenance:
-Private collection Southern Germany.

€ 250 - 300 | $ 295 - 354

2367
NETSUKE: TURTLE.
NETSUKE: SCHILDKRÖTE.
Japan. Edo period. 19th c.

Boxwood with finely engraved details and beautiful glossy patina. Shell of a turtle, almost completely hidden. The animal underneath, with only the beak visible. Height 1.6cm, width 4.3cm. Sign.: Masayoshi.

Provenance:
-Private collection Southern Germany.

€ 400 - 500 | $ 472 - 590

2367

Netsuke

2368
NETSUKE: YAKIMONO SHIOZAKE.
NETSUKE: YAKIMONO SHIOZAKE.
Japan. Edo period. 2nd half of the 19th c.

Porcelain glazed in colors. The head of the salmon in naturalistic shades of silver-grey-blue and salmon pink inside. Width 4.2cm. Sign.: Kozan, Tôkyô. Condition A/B. Tiny chip on the mouth.

Literature:
-Noetzel, Otto Heinrich: Yakimono Netsuke, 1985, ill. 27, p. 73.

€ 800 - 1.000 | $ 944 - 1.180

2369
NETSUKE: AWABI SHELL.
NETSUKE: AWABI MUSCHEL.
Japan. Edo period. 1st half of the 19th c.

Boxwood. Awabi (Abalone) with finely carved and engraved details, inlaid ivory. On the other side in the open bowl the head of a fish, the eyes in black lacquer, the toothlets inlaid ivory. Height 3.3cm, width 4.6cm. Sign.: Masanobu, cf. MCI p. 461. Condition A.

Provenance:
-Private collection Southern Germany.

€ 1.400 - 2.000 | $ 1.652 - 2.360 | ‡

2370
NETSUKE: FUGU.
NETSUKE: FUGU.
Japan. Edo period.

Light wood with fine details, eyes inlaid black horn. With beautiful shiny patina. The swimming blowfish with wide opened mouth. Height 2.5cm, height 4.3cm. Condition A.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2369

2368

2370

2371
NETSUKE: ASAGAO.
NETSUKE: ASAGAO.
Japan. Meiji period. Late 19th c.

Ivory with finely engraved and colored details. Beautiful golden-yellow patina. Large blossom of a little bell (Asagao) lying on a large leaf with twig and bud. Height 2.1cm, width 3.6cm. Signed: Karaku, cf. MCI. p. 310-311, student of Anraku. Condition B. Bumping on the edge of the leaf.

Literature:
-Lazarnick depicts an almost identical piece on p. 592, and Brockhaus owned a piece by this artist as well.

Provenance:
-Collection Dr. Schwarz, Vienna.

€ 500 - 600 | $ 590 - 708 | ‡

2372
NETSUKE: MUSHROOMS.
NETSUKE: PILZE.
Japan. Edo period.

Boxwood, boldly carved with finely engraved lamellae and roots. Beautiful patina. Group of four large and two small Reishi-mushrooms. Height 5cm. Sign.: Masanao on rectangular reserve. Ise-School, later generation. Condition A/B. Old chip at one cap of the mushrooms.

€ 750 - 900 | $ 885 - 1.062

2373
TWO NETSUKE.
ZWEI NETSUKE.
Japan. Edo period.

A) Large chestnut, with a second, smaller one on top. Darkened Boxwood. Height 3.6cm, width 4.9cm. Wormholes. Condition B. B) Gourd. Ivory with golden-yellow patina. Provenance: Collection Taudin Chabot, no. 271. Height 4cm. Few age cracks, two drill holes. Condition B/C.

€ 200 - 250 | $ 236 - 295 | ‡

2371

2372

2373

2374
NETSUKE: MOKUGYO.
NETSUKE: MOKUGYO.
Japan. Edo period. 19th c.

Boxwood. Wooden drum with handles as two dragons' heads , the sides decorated with a cloud-pattern. Height 4.7cm. Condition A/B.

€ 500 - 700 | $ 590 - 826

2375
NETSUKE: TAKARAMONO.
NETSUKE: TAKARAMONO.
Japan. Edo period. 19th c.

Walnut finely carved and engraved. Accumulation of lucky things like the invisibility hat, the lucky raincoat (kakure-gasa), Daikoku's hammer, the holy key, and such. Height 3cm, width 3.3cm. Sign.: Masaya in oval reserve. Condition A/B. Crack due to the material.

Provenance:
-Collection Somerwil, Amsterdam.

Literature:
-Brockhaus, Albert: Netsuke, 1925, p. 415, no. 891.

€ 900 - 1.200 | $ 1.062 - 1.416

2376
NETSUKE: SUMI (CHARCOAL).
NETSUKE: SUMI (HOLZKOHLE).
Japan. Edo period. 1st half of the 19th c.

Boxwood, the ends darkened to suggest charcoal. Six stens with charcoal, wrapped in a fine strawmat, tied with strong ropes. The finely engraved top of the stems suggests that they were meant for the tea ceremony. Height 1.2cm, width 4.1cm. Sign.: Shuzan. Condition A/B. Few scratches and gnaw marks.

€ 600 - 800 | $ 708 - 944

2374

2375

2376

2377
NETSUKE: OKAME MASK.
NETSUKE: OKAME MASKE.
Japan. Edo period. 19th c.

Wood, lacquered in Negoro style with mat Kinji. The friendly smiling goddess of merriment; the various layers of the Negoro lacquer wonderfully accentuates her chubby face. Height 4.6cm. Condition A/B.

€ 350 - 400 | $ 413 - 472

2378
NETSUKE: KO-OMOTE MASK.
NETSUKE: KO-OMOTE MASKE.
Japan. Edo period. 19th c.

Ivory with finely engraved dark accentuated hair and beautiful shiny surface. The so-called "Small Mask" shows a beautiful young woman, who is not yet 20 years of age. Height 4.3cm, width 3.9cm. Sign.: Shigechika on the jetty on the back, not the artist mentioned in MCI. Condition A.

Provenance:
-Collection Bushell.

€ 800 - 1.200 | $ 944 - 1.416 | ‡

2379
NETSUKE: BUAKU MASK.
NETSUKE: BUAKU MASKE.
Japan. Edo period. Mid-19th c.

Ivory with finely carved and engraved darkened details, the eyes inlaid mother-of-pearl. Beautiful golden-yellow patina. One demon-like distorted Kyôgen mask with frown look and wide inflated nasal wings. Caricature of O-Beshimi, a figure that is powerful on the outside but shy on the inside. Height 3.8cm. Signed: Meikei-sai Ho & Kakihan (Tama-form) of Homin, cf. MCI p. 187-188, Tôkyô, active 1840-60. Condition A.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 185.

€ 400 - 500 | $ 472 - 590 | ‡

2380
NETSUKE: KIJO MASK.
NETSUKE: KIJO MASKE.
Japan. Edo period. 19th c.

Ivory with finely carved details, pupil inlaid metal. Kijo, the mask of a female demon, similar to the Hannya mask, but smaller. Height 4.2cm. Condition A/B.

Provenance:
-Collection Behrens, no. 197, ill. Joly, Henry: W.L. Behrens Collection, 1966, plate IV.
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 186.

€ 300 - 400 | $ 354 - 472 | ‡

2381
MANJÛ: NÔ- AND KYÔGEN-MASKS.
MANJÛ: NÔ- UND KYÔGEN-MASKEN.
Japan. Edo period. 1st half of the 19th c.

Ivory, very finely and detailed carving and engraving lightly colored. Beautiful yellow-gold patina. Men-zukushi, composed by seven Nô- and Kyôgen-masks: Hannya, Oni, Okame, Chujo, Okina, Hyottoko, and Buaku. Height 1.8cm, width 3.8cm. Signed: Tadachika, cf. LA p. 1058. Condition A/B. Crack and tiny loss on the mask of Chujo.

Provenance:
-Collection Beasley.
-Collection Karl M. Schwarz, ill. Netsuke Subjects, 1992, no. 320.

€ 900 - 1.100 | $ 1.062 - 1.298 | ‡

2382
NETSUKE: SET OF MASKS.
NETSUKE: MASKENGRUPPE.
Japan. Edo period. 19th c.

Ivory with finely engraved and darkly accentuated detail, the eyes inlaid black horn. Unusual composition with five eccentrically arranged bearded masks. Height 5cm, width 3.6cm. Sign.: Momotani in pot-shaped cartouche. Condition A/B.

Provenance:
-Collection Somerwil, Amsterdam.

€ 600 - 800 | $ 708 - 944 | ‡

2377

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2383
MANJÛ: SHÔJÔ.
MANJÛ: SHÔJÔ.
Japan. Meiji period. 2nd half of the 19th c.

Ivory with beautiful, shiny golden-yellow patina, simulating a Kagamibuta, one-part round. On the 'plate' in recessed, very finely engraved and darkened relief a Shôjô in dancing pose with a trowel on his shoulder, next to a large sake a barrel. Ø 4.4cm. Condition A.

Provenance:
-Collected in Japan from 1938-60.

€ 300 - 350 | $ 354 - 413 | ‡

2384
RYUSA-MANJÛ: RAIN DRAGON.
RYUSA-MANJÛ: REGENDRACHE.
Japan. Edo period. Ryusa style.

Presumably walrus tooth, with finely carved and stained details. Rain dragon winding in front of stylised clouds and foliage. Ø 3.9cm. Condition A/B. Crack on the back of the Himotoshi.

€ 1.200 - 1.500 | $ 1.416 - 1.770 | ‡

2385
NETSUKE: FOLDED OBI.
NETSUKE: GEFALTETER OBI.
Japan. Edo period. 19th c.

Ivory with finely engraved and darkened details, with beautiful yellow-gold patina. Four times folded Obi with various brocade pattern in recessed relief. One fan with lotus leaves, one Genji mon (chapter 12 Suma), one Kiri mon (Paulownia blossom), and a wave pattern. Height 1cm, width 3.6cm. Condition A/B. Age cracks.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 175.

€ 450 - 550 | $ 531 - 649 | ‡

2386
MANJÛ: TIGER UNDER BAMBOO.
MANJÛ: TIGER UNTER BAMBUS.
Japan. Edo period. 19th c. Ryusa.

Ivory with beautiful golden-yellow patina. In a rounded, rectangular frame in bold relief a sitting, spitting tiger in a bamboo grove. Height 3.5cm, width 4.1cm. Condition A/B.

€ 800 - 1.000 | $ 944 - 1.180 | ‡

2387
MANJÛ: GREEN BEANS.
MANJÛ: GRÜNE BOHNEN.
Japan. Edo period. Mid-19th c.
Kyôto-School.

Presumably hippopotamus tooth, finely carved and polished, beautiful yellow-gold patina. Two climbing beans (Ingen) lying next to each other, hanging from a stalk. Height 0.6cm, width 5.8cm. Signed: Kiyokatsu, cf. MCI p. 343-345, that also depicts a group of beans on p. 344. Condition A.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 224.

€ 600 - 700 | $ 708 - 826 | ‡

2388
RYUSA-NETSUKE: THREE TADPOLES.
RYUSA-NETSUKE: DREI KAULQUAPPEN.
Japan. Meiji period. Ca. 1900.

Ivory with finely carved details, the eyes inlaid dark horn. Very rare depiction of three tadpoles (Otama Jakushi) swimming between stylised wave swirls. A similar piece of wood can be found in the collection Bushell, ill. 429. Length 4.7cm, width 3.1cm. Condition A/B. Age cracks.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 207.

€ 1.200 - 1.500 | $ 1.416 - 1.770 | ‡

2383

2384

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2389
MANJÛ: DRAGON AMONG CLOUDS.
MANJÛ: DRACHE ZWISCHEN WOLKEN.
Japan. Edo period. Early 19th c.

Ivory. Beard, claws, and scales very subtly engraved and darkened. A kind of Manjû, depicting a dragon winding through stylised clouds. Finely polished on the back. Natural Himotoshi. This appears to be a commissional work. Ø ca. 5.6, diameter 0.5cm. Sign.: Toyomasa, rokuyyukyo sai (at the age of 69) on the flat back, cf. MCI p. 948ff. Condition A.

€ 1.200 - 1.500 | $ 1.416 - 1.770 | ‡

2390
MANJÛ: HUNTER.
MANJÛ: JÄGER.
Japan. Edo period. Early 19th c.

Ivory with beautiful golden-yellow patina. Bipartite, round with high sides. In recessed relief with very finely carved, engraved, darkened details one Ryôshi (hunter) with a cap on his head carefully crawling towards a trap. On the back a tree with windbells tied to it. Ø 4.3cm. Signed: Naosada & Kakihan, cf. MCI p. 600. Condition A.

€ 800 - 1.000 | $ 944 - 1.180 | ‡

2391
MANJÛ: DANCER.
MANJÛ: TÄNZER.
Japan. Edo period. Ca. 1860-70.

Ivory with beautiful golden-yellow patina. Finely engraved and subtly colored details. Round, bipartite. In recessed relief the so-called "Oba ga sake" (The wine of the aunt) Kyôgen dance. The dancing nephew with fan and Kanobo (war club), who pretended to be an Oni to get the newly made sake from his aunt. Here quite unusually with a devil sitting behind him. On the back sake bowl and bucket. Ø 5.3cm. Signed: Ono Ryomin & Kakihan, Tôkyô-School. Condition A/B.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 152.

€ 550 - 700 | $ 649 - 826 | ‡

2392
MANJÛ: SHÔKI.
MANJÛ: SHÔKI.
Japan. Edo period. Early 19th c.

Ivory, beautiful golden-yellow patina. One-piece, rectangular rounded with lowered edge. In recessed relief with very finely engraved details the devil hunter Shôki with drawn sword looking out from behind a post, while the devil he is hunting is fleeing through a slide door, its back and one leg visible on the front, while his head and shoulder are already visible through the torn paper wall on the back. Ø 3.6cm. Signed: Ryukei & Kakihan, cf. MCI p. 671. Student of Hokei, an artist from Kyôto, who later worked in Tôkyô. Condition A.

€ 900 - 1.200 | $ 1.062 - 1.416 | ‡

2389

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2393
KAGAMIBUTA: TWO RAKAN.
KAGAMIBUTA: ZWEI RAKAN.
Japan. Edo period. Mid-19th c.

Bowl ivory, disc Shibuichi with details in gold. Unusual rectangular form. Half-portraits of two Rakan, one with a Yui (Ruyi) sceptre. Height 2.2cm, width 5.6cm. Condition A/B. Gold rubbed.

Provenance:
-Collection Somerwil, Amsterdam.

€ 500 - 600 | $ 590 - 708 | ‡

2394
MANJÛ: RINZU-PATTERN.
MANJÛ: RINZU-MUSTER.
Japan. Edo period. 19th c.

Akagane and Shakudô. Bipartite domed, rectangularly rounded. In very finely wickerwork dense Sayagata-pattern in black and brown. Height 3.3cm, width 3.5cm. Condition A.

Provenance:
-Collection Behrens, no. 2205.
-Collection Hindson, no. 1247.

€ 600 - 700 | $ 708 - 826

2395
MANJÛ: SHÔKI.
MANJÛ: SHÔKI.
Japan. Meiji period. Late 19th c.

Walrus tooth with beautiful, shiny, amber-colored patina. In mokkô shape. In recessed relief with finely engraved and darkly accentuated details. Half figure of the standing Shôki with picture scroll in his hand. The back with the mineralized centre of the walrus tooth decorated with cloud pattern. Height 5.3cm, width 4cm. Condition A.

Provenance:
-Collection Somerwil, Amsterdam.

€ 300 - 400 | $ 354 - 472 | ‡

2396
MANJÛ: TWO KARAKO.
MANJÛ: ZWEI KARAKO.
Japan. Edo period. Early 19th c.

Wood with finely carved and engraved, darkened details. Beautiful, shiny patina. Bun and drum fittings inlaid horn. Two Karako, one holding a large drum standing up, the other seated. Height 3.2cm, length 4.2cm. Signed: Masatsugu, cf. MCI p. 481. Nagoya artist, who always worked with wood. Active between 1800 to 1830. Condition A.

€ 1.500 - 2.000 | $ 1.770 - 2.360

2397
NETSUKE: ASHTRAY NETSUKE.
NETSUKE: ASCHENBECHERNETSUKE.
Japan. Edo period.

In very finely carved red lacquer, zither player. Below blooming cherry tree, one standing man, listening carefully. Inside silver. Ø 3.7cm. Condition A/B.

€ 800 - 1.000 | $ 944 - 1.180

2398
MANJÛ: SCHOLARS UNDER PINE.
MANJÛ: GELEHRTE UNTER KIEFER.
Japan. Meiji period. 2nd half of the 19th c.

Red lacquer. Two-parts, round and convex. In fine relief with engraving two scholars playing Go under pine; on the bottom an approaching servant with a tray of rice cake. Ø 4.3cm. Condition A/B.

€ 600 - 700 | $ 708 - 826

2393

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2399
KAGAMIBUTA: AMATERASU.
KAGAMIBUTA: AMATERASU.
Japan. Edo period. 19th c.

Bowl ivory, disc Shibuichi with gold and silver. The gods tried to elicit the Sun-Goddess Amaterasu, sulking in a rock cave, by making music with the help of a cock. The curious Amaterasu peeped out from behind the rock, which at that was lifted away by Tajikarao-no-Mikoto so that it became bright again. Ø 5.2cm. Condition B. Capsule partly torn.

€ 950 - 1.100 | $ 1.121 - 1.298 | ‡

2400
KAGAMIBUTA: EMPRESS JINGÛ-KÔGÔ.
KAGAMIBUTA: KAISERIN JINGÛ-KÔGÔ.
Japan. Edo period. 1830-1894.

Bowl ivory with beautiful, golden-yellow patina. Disc Shibuichi with details in gold. In Iroe-Takabori made of Shakudô with gold and silver the empress Jingû-kôgô in armour with the characteristic ribbon around her forehead, standing with her bow in both hands with which she will write 'Koku O' on a rock after her return from the expedition to Korea. By her side kneels her old companion, the general Takeuchi no Sukune. Ø 4.6cm. Shuraku & Kakihan, Edo artist, cf. Eijer: Kagamibuta, 1994, p. 90. Condition A.

€ 1.000 - 1.200 | $ 1.180 - 1.416 | ‡

2401
KAGAMIBUTA: NITTA YOSHISADA.
KAGAMIBUTA: NITTA YOSHISADA.
Japan. Edo period. 19th c.

Bowl ivory, disc Shibuchi with details in gold and silver. Very finely cut Takabori Nitta Yoshisada, the famous general, before the battle of Kamakura, praying to the sea god. After finishing his prayer, he threw his precious Tachi as a sacrifice into the floods. Ø 5.2cm. Condition A/B. Crack on the bowl, gold and silver rubbed.

€ 800 - 1.000 | $ 944 - 1.180 | ‡

2402
KAGAMIBUTA: GYÔJA BUSHÔ.
KAGAMIBUTA: GYÔJA BUSHÔ.
Japan. Edo period. 19th c.

Bowl ivory, disc Shibuichi with details in gold and copper. In Takabori with gold the warrior Bushô from Seikaken, one of the Suikoden heroes, in armour with raised fists about to kill a tiger. Ø 4.3cm. Condition A/B.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 62.

€ 600 - 700 | $ 708 - 826 | ‡

2403
KAGAMIBUTA: SENNIN WITH DRAGON.
KAGAMIBUTA: SENNIN MIT DRACHE.
Japan. Edo period. 19th c.

Bowl ivory, disc Sentoku with details in gold and silver. In Takabori with finely engraved details, a Sennin praying, sitting cross-legged, sitting above the flying dragons, surrounded by clouds. Ø 5cm. Condition B. Bowl damaged.

€ 800 - 1.000 | $ 944 - 1.180 | ‡

2404
KAGAMIBUTA: AWATO SAEMON FUJITSUNA.
KAGAMIBUTA: AWATO SAEMON FUJITSUNA.
Japan. Edo period. 19th c.

Bowl ivory, disc Shibuichi with details in gold, silver, and copper. The clerk with a torch standing on the bridge of the Nameri river. Below the bridge two men, searching for his 10 lost coins. This episode is known as the "Story of the lost coins", because he paid 50 coins to the men in order to retrieve the 10. Ø 4.7cm. Signed: Haruoki (Kakihan). Condition A/B. Crack in the bowl.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 92.

€ 750 - 900 | $ 885 - 1.062 | ‡

2399

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2405
KAGAMIBUTA: JURÕJIN.
KAGAMIBUTA: JURÕJIN.
Japan. Edo period. Early 19th c.

Bowl ivory, disc Shibuichi with details in gold and copper. In Takabori with finely engraved details the god of luck Jurôjin with knotted wooden staff in his right hand, stroking his long beard with the other hand. Ø 4.3cm. Signed: Tenmin yoshi, cf. Reikichi p. 98, active 1830-1843. Condition A/B.

Provenance:
-Collection Somerwil, Amsterdam.

€ 600 - 750 | $ 708 - 885 | ‡

2406
KAGAMIBUTA: DARUMA.
KAGAMIBUTA: DARUMA.
Japan. Edo period. 19th c.

Bowl ivory with beautiful, shiny, yellow-gold patina, disc iron with gold inlay. In Takabori the half-portrait of the meditating Daruma, wrapped in his robe. The lid-less eyes inlaid gold, as well as the earring of the Zen patriarch. Ø 4.2cm. Signed: Minfuku & Kakihan. Condition B. Traces of rust on the plate and bowl.

Provenance:
-Collection Raymond Bushell, depicted in Netsuke Familiar & Unfamiliar, 1975, p. 132, ill. 226.

€ 250 - 300 | $ 295 - 354 | ‡

2407
KAGAMIBUTA: OX BOY.
KAGAMIBUTA: OCHSENJUNGE.
Japan. Edo period. 19th c.

Bowl ivory, disc Shibuichi. The ox boy (ushidôji) riding on his buffalo. The body of the boy made of copper, the hair in Shakudô. In his hand a staff made of silver. The horns, eyes, and rope of the ox gilt, the fur well engraved in fine kebori. Ø 3.9cm. Condition A/B. The bowl made of two pieces.

Provenance:
-Collection Raymond Bushell, depicted in Netsuke Familiar & Unfamiliar, 1975, p. 131, ill 221.

€ 700 - 800 | $ 826 - 944 | ‡

2408
KAGAMIBUTA: BUFFALO.
KAGAMIBUTA: BÜFFEL.
Japan. Edo period. 19th c.

Bowl Sentoku, disc silver. In Takabori an ox with finely engraved details, on the back two butterflies in gold and silver. Ø 2.9cm. Signed: Mitsuhara. Condition A.

Provenance:
-Collection Somerwil, Amsterdam.

€ 800 - 1.200 | $ 944 - 1.416

2409
KAGAMIBUTA: ASAGAO.
KAGAMIBUTA: ASAGAO.
Japan. Edo period. 19th c.

Bowl ivory with yellow-gold patina, disc Shibuichi with details in gold, silver and copper. In Takabori made of Shakudô blooming Asagao (little bell) with snail, wasp, and beetle. Ø 4.3cm. Condition A/B.

€ 500 - 600 | $ 590 - 708 | ‡

2410
KAGAMIBUTA: WILD GOOSE.
KAGAMIBUTA: WILDGANS.
Japan. Edo period. 19th c.

Bowl ivory, disc Shibuichi with details in gold and silver. In Takabori a wild goose (kari) in front of autumn grasses, framed by a crescent moon. Ø 4.8cm. Condition A/B. Red discoloration.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 197.

€ 600 - 700 | $ 708 - 826 | ‡

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2411
KAGAMIBUTA: WASOBIOE.
KAGAMIBUTA: WASOBIOE.
Japan. Edo period. 19th c.

Bowl ivory, disc with details in gold, silver, and copper. In Takabori the Japanese Gulliver Wasobioe with a Naginata in his hand, raised against the bearded giant Kochi. This keeps him on a rack like a doll. Ø 4cm. Condition A/B.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 80.

€ 800 - 1.000 | $ 944 - 1.180 | ‡

2412
KAGAMIBUTA: ONI.
KAGAMIBUTA: ONI.
Japan. Edo period. 19th c.

Bowl ivory, disc Shibuichi with details in gold and silver. In Takabori with some gold an Oni, on a Kanabô (war club) over his shoulder the giant bell of Miidera, carrying on the back and front each a paper lantern as counter weight. This depiction represents the saying "Chochin ni tsurigane" (Lantern against bell), an allusion to the unlike pair, that can only bring bad luck. Ø 4.8cm. Condition A/B.

Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, no. A 30.

€ 650 - 800 | $ 767 - 944 | ‡

2413
KAGAMIBUTA: YAMA UBA AND KINTOKI.
KAGAMIBUTA: YAMA UBA UND KINTOKI.
Japan. Edo period. Mid-19th c.

Bowl ivory with beautiful golden-yellow patina, disc Shibuichi with details in gold, silver and copper. In Takabori with finely engraved details Yama Uba with her foster-son Kintoki, playing with a Den-den daiko (taboret). Ø 4.4cm. Signed: Hirochika & Kakihan. Condition A.

Provenance:
-Collection Somerwil, Amsterdam.

€ 1.000 - 1.200 | $ 1.180 - 1.416 | ‡

2414
KAGAMIBUTA: TEMPLE SERVANT WITH LANTERN.
KAGAMIBUTA: TEMPELDIENER MIT LATERNE.
Japan. Edo period. 19th c.

Bowl ivory, browned, disc Shibuichi with details in gold and copper. In strong relief a temple servant with lantern and umbrella, startled by an owl sitting on a Torii. Ø 4.1cm. Condition A/B.

€ 550 - 650 | $ 649 - 767 | ‡

2415
KAGAMIBUTA: JÔ AND UBA.
KAGAMIBUTA: JÔ UND UBA.
Japan. Meiji period. Last third of the 19th c.

Bowl ivory. Disc Shibuichi. In very fine engraving with Shishiaibori and Kebori the old couple Jô and Uba in ceremonial robe by a large pine. Uba is kneeling with a bowl in her hand in front of a Minogame, offering a drink. Ø 3.8cm. Signed: Mitsuhiro to, cf. Eijer: Kagamibuta, 1994, p. 86. Condition A.

€ 600 - 700 | $ 708 - 826 | ‡

2416
KAGAMIBUTA: ANCHOR.
KAGAMIBUTA: ANKER.
Japan. Edo period.

Bowl ivory, disc Shibuichi with details in silver and gold. In Takabori a giant anchor with waves washing around it. In the background in fine engraving a boy with a large spoon in front of a bowl. Ø 4.4cm. Condition A/B.

€ 800 - 900 | $ 944 - 1.062 | ‡

2416A
BOOK: ALBERT BROCKHAUS NETSUKE.
BUCH: ALBERT BROCKHAUS NETSUKE.

Brockhaus, Albert: „Netsuke, Versuch einer Geschichte der Japanischen Schnitzkunst", Leipzig 1909. Second Edition. German. Gray leather cover. Condition A/B. Slight traces of use.

€ 1.200 – 1.500 | $ 1.416 - 1.770

2411

2412

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2415

2416

Inrô & Lacquer

2417
INRÔ: DRAGON.
INRÔ: DRACHE.
Japan. Edo period.

Lacquer. Three-part, in the form of a bell. Suggesting red carved lacquer, the recesses darkened. A mighty dragon coiling through clouds, waves in the background. The top of the bell decorated with maple pattern. Inside dense nashiji. **Supplement:** Manjû, red lacquer, guri technique. Ø 3cm. Two musicians and a dancer, framed by tendrils. Height 5cm. Condition B/C. The handle of the bell broken off.

€ 700 - 800 | $ 826 - 944

2418
INRÔ: FLAT.
INRÔ: FLACH.
Japan. Edo period.

Five-part. In several layers alternating red and black lacquer, cut in guri pattern with stylised tendril pattern. Inside fine nashiji. **Supplement:** Lacquer Ojime with rhombus pattern. Manjû en suite in same technique and tendril pattern. Height 6.3cm. Condition A/B.

€ 700 - 800 | $ 826 - 944

2419
INRÔ: SHELLS.
INRÔ: MUSCHELN.
Japan. Edo period. 19th c.

Four-part with offset string-guide. On dark green ground in takamaki-e in gold various shells and coral twigs. Two shells inlaid mother-of-pearl. Inside dense Nashiji. Height 7cm, width 5.3cm. Sign.: Toyo. Condition A/B. **Supplement:** Coral-Ojime. Slightly rubbed.

Provenance:
-Private collection Southern Germany.

€ 500 - 700 | $ 590 - 826 | ‡

2417

2418

2419

2420
INRÔ: TSURU-NO-ONARI.
INRÔ: TSURU-NO-ONARI.
Japan. Meiji period. Late 19th c.

Five-part, rounded. F: Kinji, changing into a very fine Nashiji towards the bottom. In Hira-to Takabori, details in fine gold, black, and red, depiction of the so-called 'Tsuru-no-Onari' hunt, as it was only done in the presence of the Shôgun, who together with his entourage, is watching the approaching five cranes from below a large conifer, just being released from a large cage by a servant on the back and now flying towards freedom. Signed: Shôkyôsai. According to WraIndex p. 252 a good artist of the late 19th c. Inside Nashiji. Ojime: Kinji with red blooming Nanten twigs. Characteristic work of Tomizo Saratani. Height 8.6cm. Condition A/B.

€ 3.800 - 4.200 | $ 4.484 - 4.956

2421
INRÔ: BATS.
INRÔ: FLEDERMÄUSE.
Japan. Meiji period.

Four-part with distinct cord runners. Over Kinji in golden Takamakie with grey-black and matt gold two flying bats in opposite directions, while on the other side another one is seen in front of a big moon sickle in Tsugarunuri. Signed Reisai, according to WraIndex, p. 209, Shibata Reisai, the oldest of the three sons of Zeshin, 1850-1915. Inside: Nashiji. Ojime: coral glass. Height 8cm. Condition B/C. Edges rubbed, pressure marks on top.

€ 1.900 - 2.200 | $ 2.242 - 2.596

2422
INRÔ: NAILS.
INRÔ: NÄGEL.
Japan. Edo period.

Miniature Inrô, bipartite with angular, rounded corner, separate cord runners. Ground matt Kinji. In strong relief all-round covered with nails, some made of lead, mother-of-pearl, and brownish lacquer, partly suggesting wood grain. Inside Fundame. Small Ojime made of red coral. Height 5.7cm. Condition B.

€ 380 - 420 | $ 448 - 496 | ‡

2423
INRÔ: ROOSTER AND HEN.
INRÔ: HAHN UND HENNE.
Japan. Edo period.

Five-part, arched. Ground: dense Nashiji. In Iroe-Takabori with Kinji and Heidatsu two roosters with hen and two chicks on one side, another couple with chicks on the back. I: Nashiji. Sign.: Kajikawa saku & red pot seal, cf. WraIndex, p. 107. Glass-Ojime. H.7,6cm. Condition A/B.

€ 1.600 - 1.800 | $ 1.888 - 2.124

2420

2421

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2424
INRÔ: SHIKISHI.
INRÔ: SHIKISHI.
Japan. Edo period. Late 18th/19th c.

Bipartite with distinct cord runner made of boxwood. The short ends each decorated with three Shikishi, depicting characteristic lacquer motives in fine, partly high relief on very finely scattered ground, like a wagon under the blooming twigs of a cherry tree, with clouds denoted in Okibirame; red blooming Nadeshiko in front of the silvery full moon, ferns on grey ceramic ground, shells on the beach from the natural bowl between clouds on red ground and poem in old seal script on ground with slightly scattered mother-of-pearl particles. Inside Roirô with Gyobu spots and strong gold and silver foil particles. On the bottom in gold lacquer signed: Kansai kore o tsukuru & Kakihan. Cf. WraIndex, p. 112. Height 5.7cm. Condition A/B. Old clasp repair.

Provenance:
-Dutch estate.
-70th Klefisch auction, cat. no. 372.

€ 2.800 - 3.400 | $ 3.304 - 4.012

2425
INRÔ: TWO HERONS.
INRÔ: ZWEI REIHER.
Japan. Edo period.

Six-part with distinct cord runner. F: Roirô. D: in fine Hiramakie with gold, silver, and Aogai inlay heron on the branch of a weeping willow, looking down at a crowing rooster on the branch of a peony over a river, while the second heron is walking away through shallow water on the back. The distinct cord runner - like jo and ge - are decorated with various applied, so-called treasures made of silver, gold, and Aogai. Inside Nashihi. Ojime as well Roirô with plants in rubbed Kinji. Somada style. Height 9.7cm. Condition A/B.

€ 1.500 - 1.800 | $ 1.770 - 2.124

2426
INRÔ: SHIBAYAMA WITH CREST.
INRÔ: SHIBAYAMA MIT WAPPEN.
Japan. Meiji period.

Four-part with distinct cord runner. Ivory. In Shibayama pattern on both short ends four, respectively three round crest forms, depicting in very fine, colored relief made of mother-of-peare, malachite, red coral, and other medallions with various birds on blooming twigs like chrysanthemum, peony, camellia etc., one made only of daffodils in the round. On rectangular mother-of-pearl reserve signed: Shibayama. Cf. WraIndex p. 234 f. Height 8cm. Condition A/B. Minimal traces of use.

€ 4.400 - 4.800 | $ 5.192 - 5.664 | ‡

2424

2425

2426

2427
COVERED BOX WITH TSUBA & KASHIRA.
DECKELDOSE MIT TSUBA & KASHIRA.
Japan. Edo period.

Covered box, presumably for paper, rectangular with hooded lid with slanted edges. Over a Fond of Roirô (black lacquer) in high relief of onlaid iron, copper and Sentoku two Tsuba and one Kashira. The iron Tsuba shows in high brass-relief a large bark beetle on the trunk of a large pine in undulating landscape with umbrella-like twigs. Sign.: Masamichi (Yamashiro). The Sentoku-Tsuba, sign.: Yamashiro ju, shows Chidori in colored relief over a stream. Kashira copper, decorated with a Shishi jumping over waves in Katakiri. On the inside Nashiji, in the cover Mura-Nashiji. A pair of cranes on the reed-vegetated bank in gold Hiramakie. Sign. with a archaic, unread seal on green Fond in Kinji-frame. 18.5 x 21.3cm, height 3.5cm. Condition A/B.

€ 1.400 - 1.800 | $ 1.652 - 2.124

2428
LIDDED BOX: HANNYA.
DECKELDOSE: HANNYA.
Japan. Edo period. About 1900.

Lidded box, flat round - possibly for a mirror - the lid slightly bevelled with lead strengthened edges. Fond: Roirô, reddish brown on the clearly restored edge. On the lid decorated with a Hannya mask with long, slightly curved horns lying on a brocade cloth. The face of greenish glazed ceramics, the other details painted. The mask with long cords of carved red lacquer is on a Furoshiki, adorned with silver brocade on one side and reliefed flowers and pomegranate in colored enamel relief with gold and silver, four maple leaves made of Tsuishu, green lacquer and Aogai mother-of-pearl. This is probably an allusion to the Nô drama 'Adachigahara'. Interior and floor dense Nashiji. In Kinji signed: Nakanishi Ryukiku Kinsei & Kakihan in red lacquer. Cf. Kress archive, there were 4 artists named Nakanishi Shoryusai, the last was a well-known artist from the Meiji/Taishô period, probably the creator of this box. Ø 16.3cm, H.3.3cm. Condition C.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2429
SMALL TRAY.
KLEINES TABLETT.
Japan. Edo period.

Small tray with short edge, rectangular with notch on the upper left edge, following the vein of the Kiri-wood. In Takabori lacquer, ceramic and lead lining and green colored stag antler a small, ready-to-jump frog sitting in front of a meleagrina mother-of-pearl lotus-bud (slightly chipped) on a large lotus-leaf, out of which a whitely blossom is springing up. Another green-glazed ceramic lotus-leaf is swimming on the waves hinted at in the engraving. On the bottom inlaid seal: Kan (of Ritsuô). 20 x 14.8 cm. Wooden box, sign.: Yamashiro-jû Masamichi (according to Hara p. 82 1st half of the 19th c., presumably applying to the on-laid metal). 20 x 14.8cm.
Condition A/B.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2430
TRAY IN THE SHAPE OF A HUNDÔ.
TABLETT IN FORM EINES HUNDÔ.
Japan. Meiji period.
Shibata Zeshin (1807-1891).

Tray in the shape of a so-called Hundô (bronze-weight used for scaling) Koban (silver money used in the Edo period). The flat bottom, completely covered by dark olive-green lacquer with short, vertical edge. According to inscription on the box "Zeshin o saku hundo-makie, getsuroku (monthly chronicle) - bon" (tray), on the inside: kakanan Chikushin kan (confirmation of the Zeshin-student 'Chikushin', who has seen this piece). According to Wralndex p. 345, he is rather known as a surveyor for the works of Shibata Zeshin. Hundô is the shape of the tray, which repeats itself in the decoration in Roirô with fine, brushed-in waves, Sabiji and three crests of Kinji & Roirô, decorated with silver ribbons, this is presumably believed to emphasise its function as a present.
16.8 x 11.5cm, height 1cm.
Condition A/B.

Provenance:
-Old auction-catalogue-no. 456.

€ 2.200 - 2.500 | $ 2.596 - 2.950

2431
BOX AND COVER WITH DRAGON.
DECKELDOSE MIT DRACHE.
Japan. Edo period. 19th c.

Box and cover, rectangular curved Shitan-wood. On the flat cover on sparseley recessed Roirô-fond, framed by a key edging in mat black lacquer in Takamakie with gold, silver, black and a bit of red a two-horned dragon with reverse-painted glass eyes. On the sidewalls each two resp. Three silver-wire inlaid, round forms of a coat of arms suggesting the shape of waves and clouds. The curved edges clasped with thin silver ribbons. 22 x 18cm, height 5.2cm. Condition A/B.

Provenance:
- Collection Tomkinson, no. 520, auction-cat. no. 919.

€ 1.400 - 1.800 | $ 1.652 - 2.124

2432
WRITING BOX (SUZURIBAKO).
SCHREIBKASTEN (SUZURIBAKO).
Japan. Meiji period.

Wood. Black lacquer with hira- and takamaki-e with gold foil and details of silver and red lacquer, inside with thin nashiji. On the lid two New Year decorations (kadomatsu) with a small curtain of straw threads (nawa noren), decorated with citrus (tachibana) and fern. Inside the lid decorated with flowering prunus and three hototogisu-birds (Cuculus poliocephalus). The decoration is meant to evoke the New Year and the time of the late winter afterward. Height 23.5cm, width 22.5cm. Condition B. On the upper side a few scratches and one dent.
Supplement: Inside with an ink stone (suzuribako) and water dropper (suiteki) from copper.

Provenance:
-Private collection Southern Germany.

€ 1.500 - 2.000 | $ 1.770 - 2.360

2433
SMOKING EQUIPMENT TABAKOBON WITH NOBE KISERU PIPE.
RAUCHKÄSTCHEN TABAKOBON MIT NOBE KISERU PFEIFE.
Japan. 19th c.

Wood, carved with openwork and lacquered: hiramaki e, mokume, takamaki e with goldfoil. Hibachi, mountings and pipe from Japanese bronze alloys. The upper part with flying cranes, at the lower part they are shown at their courtship dance between high reeds. Height 27cm, width 22,5cm, depth 17,5cm.
Condition C.

Provenance:
-Private collection Southern Germany.

€ 1.000 - 1.200 | $ 1.180 - 1.416

2432

2433

The Prof. Hans von Braunbehrens Collection

Prof. Dr. Hans von Braunbehrens (1901-83) was born in Dortmund. He initially studied mechanical engineering in Darmstadt, but soon turned to study medicine in Heidelberg and Munich. In 1935, Prof. von Braunbehrens took over the Department of Radiology and Radium at the Medical University of Freiburg im Breisgau. In 1954, he was appointed successor to Gottfried Boehm at the Ludwig Maximilian University of Munich and became the director of the Clinic and Polyclinic for Physical Therapy and Radiology. In the course of his life, he received numerous honours and he was an honorary member of various associations and societies.

After his retirement, he went about his artistic ambitions with great commitment. In 1978, he and his wife Rita opened 'Galerie von Braunbehrens für Kunst der Gegenwart' - a gallery for contemporary art - in Munich. Upon the passing of both founders, it was continued by Axel Zimmermann after 1986. Ever since its foundation, the gallery has hosted more than 150 individual and themed exhibitions with renowned artists and represented them at major national and international art fairs.
(With excerpts from the press release of the Ludwig Maximilian University, Munich, dated 8.2.1983)

Prof. Dr. med. Hans von Braunbehrens (1901-83) wurde in Dortmund geboren. In Darmstadt studierte er zunächst Maschinenbau, wandte sich aber bald einem Medizinstudium in Heidelberg und München zu. 1935 übernahm Prof. von Braunbehrens die Röntgen- und Radiumabteilung der Medizinischen Universitätsklinik Freiburg im Breisgau. 1954 wurde er als Nachfolger von Gottfried Boehm an die Ludwig-Maximilian-Universität München berufen und zum Direktor der Klinik und Poliklinik für Physikalische Therapie und Radiologie. Im Laufe seines Lebens wurden ihm zahlreiche Ehrungen zuteil und er war Ehrenmitglied in verschiedensten Vereinigungen und Gesellschaften.

Mit großem Engagement ging er im Ruhestand seinen künstlerischen Ambitionen nach. 1978 eröffnete er zusammen mit seiner Frau Rita in München die 'Galerie von Braunbehrens für Kunst der Gegenwart'. Nach dem beide Gründer der Galerie gestorben waren, führte Axel Zimmermann die Galerie von Braunbehrens ab 1986 weiter. Die Galerie veranstaltete seit der Gründung mehr als 150 Einzel- und Themenausstellungen und vertrat die Künstler auf bedeutenden nationalen und internationalen Kunstmessen.

(Mit Auszügen der Pressemitteilung der Ludwig-Maximilians-Universität München vom 8.2.1983)

Walter Bruno Brix

2434
PANEL WITH OFFERING OF A YUE CUP.
PLATTE MIT DARREICHUNG EINES JUE-BECHERS.
China. Qing dynasty. Cyclically dated: 1843 or 1903.

Porcelain, painted in overglaze colors. 43 x 26cm. Condition B.

Provenance:
-Private collection Hans von Braunbehrens (1901-83).

€ 500 - 700 | $ 590 - 826

2434

2435

2435
STANDING BUDDHA WITH LOTUS AND PRAYER BEADS.
STEHENDER BUDDHA MIT LOTOS UND GEBETSKETTE.
China. 1st half 20th c.

Ivory. Height 28.5cm. Condition A/B.

Provenance:
-Private collection Hans von Braunbehrens (1901-83).

€ 700 - 900 | $ 826 - 1.062 | ‡

2436

2437

2436
DRAGON BI DISC, WATERFOWL AND PIG.
DRACHEN-BI-SCHEIBE, WASSERVOGEL UND SCHWEIN.
China.

Brown and green jade resp. soapstone. Ø 11,5cm, Lenght 6.3-11.3cm. Condition A/B.

Provenance:
-Private collection Hans von Braunbehrens (1901-83).

€ 600 - 900 | $ 708 - 1.062

2437
HEAD REST WITH SLANTING SIDE.
NACKENSTÜTZE MIT SCHRÄGER SEITE.
China.

Stoneware with transparent glaze and painted with green glaze. Height 13,5cm. Condition B. **Supplement:** Flower shaped mirror with inscription. Bronze. China. Ø 13.2cm.

Provenance:
-Private collection Hans von Braunbehrens (1901-83).

€ 200 - 300 | $ 236 - 354

2438
PAIR OF PORCELAIN PAINTINGS WITH SCHOLARS.
PAAR PORZELLANBILDER MIT GELEHRTEN.
China. Qing dynasty. 19th c.

Porcelain with overglaze colors. Each in a frame of dark wood. Ca. 26.5 x 29cm. Condition A.

Provenance:
-Private collection Hans von Braunbehrens (1901-83).

€ 800 - 1.000 | $ 944 - 1.180

2438

The Prof. Hans von Braunbehrens Collection

2439 **2440**

2439
THREE SNUFFBOTTLE WITH FLOWERS AND BIRDS.
DREI SNUFFBOTTLE MIT BLUMEN UND VÖGELN.
China. 19th/20th c.

Cut overlay glass. Height 5.6-6.5cm. Condition A/B. **Supplement:** Covered box. China. Porcelain, painted with enamel colors. Height 11cm. Condition A.

Provenance:
-Private collection Hans von Braunbehrens (1901-83).

€ 150 - 200 | $ 177 - 236

2440
JAMBIYA-DAGGER WITH PORTRAIT ON THE HANDLE.
JAMBIYA-DOLCH MIT PORTRAIT AUF DEM GRIFF.
Persia. 17th/18th c.

Steel. Finely worked handle in bas-relief with gold inlay. Length 42.5cm. Condition A/B. **Supplement:** Two painted marble reliefs. India. Height 13.5cm. Buddhist manuscript. Wood and paper, painted. Nepal. 23 x 6.3cm. Condition A/B.

Provenance:
-Private collection Hans von Braunbehrens (1901-83).

€ 800 - 900 | $ 944 - 1.062

2441
OBENTO BOX.
OBENTO-KASTEN MIT TELLERN IM DECKEL.
Japan, Wajima.

Kiri wood lacquered and with fittings of copper alloys. Four drawers with food boxes, lacquered inside, and a sake bottle made of tin. In a separate drawer six red lacquer plates and a pair of chopsticks. Height 28cm, width 26.3cm, lenght 17cm. Condition A/B.

Provenance:
-Private collection Hans von Braunbehrens (1901-83).

€ 200 - 300 | $ 236 - 354

2441 **2442**

2442
NETSUKE OF A DOG ON A SEAL PLATE BASE.
NETSUKE EINES HUNDES AUF SIEGELPLATTE.
Japan. 19th c.

Probably maritime ivory. Height 4.5cm. Condition A/B. **Supplement:** Netsuke of a Daruma in lotus flower. Asia. Mid 20th c. Ivory with pigmented carvings. Ø 4cm. Condition A/B.

Provenance:
-Private collection Hans von Braunbehrens (1901-83).

€ 350 - 500 | $ 413 - 590 | ‡

Asian Art
Part II

2443
BOWL WITH FOUR-CLAWED DRAGONS.
SCHALE MIT VIERKLAUIGEN DRACHEN.
China. Republic period or later.

Extremely thin walled ceramic with modeled decor, glazed in honey yellow (su sancai). Ø ca. 19.3cm, H.7cm. Inside modeled four-partite mark: Xian de Nian zhi (954-960), a mark which was used only in the Republic period.
Condition A.

Provenance:
-Rhenish private collection. Ca. 1952/53 acquired from an art dealer in Eastern Friesland.

€ 300 - 400 | $ 354 - 472

2444
JAR WITH SEVEN LION HEADS.
TOPF MIT SIEBEN LÖWENKÖPFEN.
China.

Heavy shard with chamotte and thick, opaque green celadon glaze. H.20cm.
Condition A/B.

€ 600 - 900 | $ 708 - 1.062

2445
SMALL FLOWERSHAPED VASE.
KLEINE BLÜTENFÖRMIGE VASE.
China. End 19th/beg. 20th c.

Porcelain, imitating wintergreen glaze. Underneath engraved Yongle, but later. H.14.5cm. Condition A.

Provenance:
-French private collection.

€ 300 - 350 | $ 354 - 413

2446
TEAPOT WITH POEM AND BITONG BRUSH POT WITH LANDSCAPE.
TEEKANNE MIT GEDICHT UND PINSELBECHER MIT LANDSCHAFT.
China. In the style of Bao Shuchang and Shao Guang Li.

Zishia stoneware. The teapot with incised poem and a detachable tea filter inside. Teapot H.10.4cm, Ø 10cm, Brushpot Height 12.4cm, Ø 12.7cm. Both with artist seal, but in the style of . Condition A.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2447
TEAPOT WITH THE EIGHT IMMORTALS.
TEEKANNE MIT DEN ACHT UNSTERBLICHEN.
China. Yixing. 20. C. In the style of Xu, Han Tang (*1932), a famous student of Gu Jing Zhou.

Dark purple brown Zisha stoneware with partly cut, partly modelled decoration. H.8cm, Ø 9.5cm. Seal: Xu Han Tang Zhi, but in the style of. Condition A/B.

€ 120 - 150 | $ 142 - 177

2448
THREE GUANYIN AND SAMANTABHADRA.
DREI GUANYIN UND SAMANTABHADRA.
China.

Blanc de Chine porcelain, sitting Guanyin with qingbai glaze, Samantabhadra glazed light blue. H.25.5-47cm. Large standing Guanyin: Boji Yuren, Samantabhadra: Dehua und Boji Yuren. Condition A/B. The smallest Guanyin with left hand worked separately.
Provenance:
-Private collection Westphalia.

€ 600 - 900 | $ 708 - 1.062

2449
LARGE STANDING GUANYIN AND A PAIR OF SHIZI LIONS.
GROSSE STEHENDE GUANYIN UND SHIZI-LÖWENPAAR.
China.

Blanc de Chine porcelain. H.36/80cm.
Condition A/B.

Provenance:
-Private collection Westphalia.

€ 600 - 900 | $ 708 - 1.062

2450
JARDINIERE WITH SAUCER.
PFLANZGEFÄSS MIT UNTERTELLER.
China.

Porcelain, finely painted with famille rose and gold on turquoise background, on the rim with yellow background. H.9.6cm. Condition A.

€ 500 - 700 | $ 590 - 826

2451
WUCAI DRAGON BOX WITH LID.
DECKELDOSE MIT DRACHEN.
China. 20th c. or later.

Heavy porcelain, painted in wucai colors. H.10.5 cm, 24 x 14.5 cm. Underneath in underglaze blue a six-partite Jiajing mark, but later. Condition A/B.

€ 500 - 700 | $ 590 - 826

2452
FOUR PLATES WITH PEONIES.
VIER TELLER MIT PÄONIEN.
China. Qing dynasty. 18th c.

Porcelain in famille rose with black stain and gold. H.3.5cm, Ø 23cm. Condition A.

€ 400 - 500 | $ 472 - 590

2453
PLATE AND LARGE MUG.
TELLER UND HENKELBECHER.
China. 18th/19th c.

Export porcelain, painted in underglaze blue and overglaze colors with gold. Plate with handle made from silver plate, Ø 22.5cm, mug H.13.5cm. Condition B/C and C. Lip of the mug chipped.
Supplement: Cadogan wine ewer in peach shape. Zisha stoneware with ochre colored slip. China, Yixing. H.11cm. Condition A.

€ 400 - 500 | $ 472 - 590

2454
SIX PLATES WITH PEONIES.
SECHS TELLER MIT PÄONIEN.
China. Qing dynasty. 18th c.

Porcelain in famille rose with gold. H.2.2cm, Ø 23.5cm. Condition A-C.

€ 400 - 500 | $ 472 - 590

2455
RECTANGULAR VASE WITH THE HUNDRED ANTIQUES.
RECHTECKIGE VASE MIT DEN HUNDERT ANTIQUITÄTEN.
China. 19th c.

Linglong porcelain painted in over glaze color and gold, the outer vase in open work with relief. H.35.6cm. Condition A.

Provenance:
-Acquired at Christie's. Original paper label preserved.

€ 600 - 800 | $ 708 - 944

2456
ONE MONTH CUP AND THREE OTHER CUPS.
EIN MONATSBECHER UND DREI WEITERE BECHER.
China. 19th c. and early 19th c.

Thin walled porcelain painted in underglaze blue and famille rose. a-c) H.4.1cm, Ø 7cm. d) H.5cm, Ø 6.7cm. Three cups with iron red four-partite apocryphal Qianlong mark, but early 19th c. Month cup with underglaze blue apocryphal Kangxi mark, but 19th c. Condition A.

€ 500 - 700 | $ 590 - 826

2457
PLATE WITH LOTUS.
TELLER MIT LOTOS.
China. Qing dynasty. 18th c.

Export porcelain painted in underglaze blue and famille rose. H.3.2cm, Ø 20.7cm. Condition B. Crack in the rim.

€ 200 - 250 | $ 236 - 295

2458
GARLIC VASE WITH FLOWERS AND BIRDS OF THE FOUR SEASONS.
KNOBLAUCHVASE MIT BLUMEN UND VÖGELN DER VIER JAHRESZEITEN.
China.

Porcelain, painted in famille rose. H.35.5cm. Underneath in iron a red six-partite Guangxu mark and probably from the period. Condition C. Drilled underneath.

€ 800 - 1.000 | $ 944 - 1.180

2459
RECTANGULAR VASE WITH BLOSSOMS OF THE FOUR SEASONS.
ECKIGE VASE MIT BLÜTEN DER VIER JAHRESZEITEN.
China. 19th/20. c. Neck from an older vase.

Porcelain, painted in famille noir. H.35.5cm. Underneath in underglaze blue a six-partite apocryphal mark: Da Ming Jiajing nian zhi (1522-66), but later. Condition C. Neck glued in, two chips, one repaired.
Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 900 - 1.200 | $ 1.062 - 1.416

2460
BOWL WITH LADIES MAKING MUSIC IN THE GARDEN.
KUMME MIT MUSIZIERENDEN DAMEN IM GARTEN.
China. Probably Republic period. 20th c.

Porcelain, painted on the inside with underglaze blue, on the outside in famille rose. H. 6.8cm, Ø 14.7cm. Underneath in underglaze blue a six-part Qianlong mark. Condition C. Damaged at the lip.

Provenance:
-Private collection Essen, acquired locally ca. 1970s.

€ 200 - 300 | $ 236 - 354

2461
PAIR HEXAGONAL VASES WITH THE TOUHU GAME.
PAAR HEXAGONALE VASEN MIT DEM TOUHU-SPIEL.
China. 20th c. or later.

Porcelain, painted in wucai. On the body on each vase four elegantly dressed ladies with boys in the garden at the Touhu game. On the neck a wide mountainous landscape with scholar and fisherman. H. 45cm. Condition A.

€ 2.000 - 2.500 | $ 2.360 - 2.950

2462
CHARGER WITH DRAGONS.
TELLER MIT DRACHEN.
China. 20th c. or later.

Porcelain, painted in underglaze blue, background in iron red with golden contour lines. H.6cm, Ø 33.5cm. Underneath in underglaze blue a six-partite Guangxu mark, but later. Condition A.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2463
LARGE CHARGER WITH THE NINE DRAGONS.
GROSSE SCHALE MIT DEN NEUN DRACHEN.
China. 20th c. or later.

Porcelain, painted in underglaze blue and overglaze iron red. H.10cm, Ø 48.5cm. Underneath in underglaze blue a six-partite Qianlong mark, but later. Condition A.

€ 800 - 1.200 | $ 944 - 1.416

2464
DISH WITH MAGPIES IN FLOWERING PLUM TREE.
TELLER MIT ELSTERN IN BLÜHENDEN PFLAUMEN.
China. 20th c. or later.

Porcelain with overglaze colors. H.4cm, Ø 20.5cm. Underneath in underglaze blue a six-partite Guangxu mark, but later. Condition A.

€ 500 - 700 | $ 590 - 826

2465
VASE AND COVERD VASE WITH FIGURES.
INGWERTOPF UND DECKELTOPF MIT FIGURENSTAFFAGE.
China. 20th c.

Porcelain painted in underglaze blue. a.) H.13cm, b) with lid H.14cm. Conditions: Covered A; uncovered B/C. **Supplement:** Wooden base.

€ 300 - 400 | $ 354 - 472

2466
PAIR OF BEAKER VASES AND TWO LIDS WITH SHIZI.
PAAR STANGENVASEN UND ZWEI DECKEL MIT SHIZI.
China. Qing dynasty, Guangxu period (1875-1908).

Porcelain, painted in underglaze blue. H.30cm. Underneath of one vase a four-partite mark: Guangxu and maybe from the period. Condition A. **Supplement:** Square vase. Porcelain. Monochrome strong powder blue. China. H.29cm.
Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 900 - 1.200 | $ 1.062 - 1.416

2467
TIANQIUPING VASE WITH 26 MANCHURIAN CRANES.
TIANQIUPING-VASE MIT 26 MANDSCHURENKRANICHEN.
China. Middle 20th c.

Porcelain with enamel colors. H.39cm. Jiangxi Taoci Gongsi. The Jingdezhen Porcelain Company was founded 1950 and five years later renamed in Jiangxi Ceramic Industry Company. Condition A.

€ 900 - 1.200 | $ 1.062 - 1.416

2468
PAIR CYLINDRIC VASES WITH SNOWY LANDSCAPE.
PAAR ZYLINDERVASEN MIT WINTERLANDSCHAFT.
China. 1st half 20th c.

Porcelain, finely painted. H.17cm. Underneath an underglaze blue Qianlong mark, but later. Condition A. **Supplement:** Wooden bases and silk clad box.

Provenance:
-Private collection Lower Rhine.
Acquired locally middle 20th c.

€ 500 - 700 | $ 590 - 826

2469
SQUARE PANEL WITH SONGBIRDS IN BLOSSOMING BRANCHES.
PLATTE MIT SINGVÖGELN IN BLÜHENDEN ZWEIGEN.
China. 20th c. or later.

Porcelain with enamel colors. 38.3 x 25cm. A copy of the style of Jin Pingqing. Condition A.

€ 800 - 1.000 | $ 944 - 1.180

2470
BOWL WITH SNOWY LANDSCAPE.
SCHALE MIT SCHNEELANDSCHAFT.
China. 1st half 20th c.

Porcelain painted with enamel. Condition A. **Supplement:** Wooden base.

Provenance:
-Rhenish private collection.
Acquired ca. 1950.

€ 500 - 700 | $ 590 - 826

2471
VASE WITH WILLOW, BLOSSOMING PEACHES AND SWALLOWS.
VASE MIT WEIDEN, BLÜHENDEM PFIRSICH UND SCHWALBEN.
China. 20th c.

Porcelain with overglaze colors in Qianjiang style. H.24cm. Condition A.

€ 400 - 600 | $ 472 - 708

2472
LARGE TIANQIUPING VASE IN MILLEFLEUR DESIGN.
GROSSE TIANQIUPING-VASE IN MILLEFLEUR-DESIGN.
China.

Porcelain, painted with enamel colors and famille noir. H. 53cm, Ø 36cm. Underneath in enamel blue a six-partite Qianlong mark, but later. Condition A.

€ 1.500 - 2.000 | $ 1.770 - 2.360

2473
TIGER FIGHTER.
TIGERBEZWINGER.
Asia. 19th c.

Stoneware slip colored and glaze in the style of the Chinese Shiwan. Condition C. Tip of the tail glued.

Provenance:
-Rhenish private collection.

€ 400 - 600 | $ 472 - 708

2474
VASE WITH PEONIES, BUTTERFLY AND LEAF BORDERS.
VASE MIT PÄONIEN UND BLÄTTERBORDÜREN.
China.

White glass with powerful green overlay. H.25cm. Condition B. **Supplement:** Fitting wooden base.

€ 300 - 400 | $ 354 - 472

2475
GUANYIN WITH PARROT.
GUANYIN MIT PAPAGEI.
China. Late Ming dynasty.

Bronze with green patina. Sitting on a lotus throne on a high base with voluted feet. At her left shoulder a parrot with a leaf stalk. H.24cm, W.15cm. Condition B.

€ 600 - 800 | $ 708 - 944

2476
JUE.
JUE.
China. Ming dynasty. 17th c.

Bronze with shiny, dark patina. H.19cm. Condition A/B.

€ 500 - 700 | $ 590 - 826

2477
GU.
GU.
China. Ming dynasty. 17th c.

Bronze with dark patina. H.22cm. Condition A/B.

€ 500 - 700 | $ 590 - 826

2478
CENSER WITH DRAGONS AND LIONMASKS.
WEIHRAUCHBRENNER MIT DRACHEN UND LÖWENMASKEN.
Asia.

Bronze. H.11cm, Ø 14cm. Dragonmark underneath. Conditon A/B.

€ 300 - 400 | $ 354 - 472

2479
WATERBASIN FOR A WASH STAND.
WASSERBECKEN FÜR EINEN WASCHSTAND.
China. Qing dynasty. 18th c.

Bronze, embossed pattern of figures, animals and plants. H.9.2cm, Ø 37cm. Condition B. Two old repairs.

€ 400 - 600 | $ 472 - 708

2480
JAR WITH LOTOS LEAVES AND TWO DRAGONS.
KUGELTOPF MIT LOTOSRAND UND ZWEI DRACHEN.
China.

Bronze with dark patina. H.9.2cm, Ø 12.5cm. Underneath a four-partite mark. Condition A/B.

€ 200 - 250 | $ 236 - 295

2481
SMALL JARDINIERE WITH DRAGON AND BAMBOO.
KLEINE JARDINIERE MIT DRACHEN UND BAMBUS.
China. Ca. 1900.

Silver in repoussé. H.9.7cm, 19.5 x 16.5cm. Cracked chinese silver punches in the ground. Condition A.

€ 800 - 1.200 | $ 944 - 1.416

2482
STANDING WENCHANG WANG.
STEHENDER WENCHANG WANG.
China. 17th c.

Bronze with dark and green patina. H.29cm. Condition B. Base partly broken, closed with wood. **Supplement:** Vase in gourd shape with engraved patterns. Bronze. China. H.24.5cm. Conditon A/B. Vase with Xuyou and Chaofu. Bronze. Japan. H.17cm Condition A/B.

Provenance:
-Rhenish private collection.

€ 800 - 1.000 | $ 944 - 1.180

2483
BOWL AND VASE WITH FIGURES.
SCHALE UND VASE MIT FIGÜRLICHEN SZENEN.
China. 19th c.

Silver in repoussé. H.14.5/6.3cm, Ø 12.3cm. Condition C. **Supplement:** Cigarette case with dragons. Copper with cloisonné and residue of gilding. China. 19th c. 9 x 7cm. Condition B.

Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 400 - 500 | $ 472 - 590

2484
PLATE AND WATER BASIN WITH DRAGONS.
TELLER UND WASSERSCHALE MIT DRACHEN.
China. Ca. 1900.

Cloisonné on copper, partly gilt. H.7cm, Ø 37.5cm, H.9cm, Ø 28. Beneath the plate a six-partite Qianlong mark, but later. Condition A/B. Plate damaged. Condition C.

Provenance:
-Private collection Southern Germany, acquired in the 1960s/70s.

€ 800 - 1.000 | $ 944 - 1.180

2485
LARGE BOWL AND WINE EWER.
GROSSE SCHALE UND WEIN-KÄNNCHEN.
China.

Copper with cloisonné and gilding. Ewer with inner ewer made of tin for keeping the wine warm. Bowl H.12cm, Ø 29cm. Ewer H.12cm, Ø 9.5cm. Condition A/B. **Supplement:** Pair of covered boxes in the shape of mythical animals. China, 19th/20th c. H.8cm, L.14cm. Condition A/B.

Provenance:
-Private collection Westphalia.

€ 600 - 900 | $ 708 - 1.062

2486
PAIR OF VASE AND A EWER WITH RAMS HEADS.
PAAR VASEN UND EINE KANNE MIT WIDDERKÖPFEN.
China. 19th/20th c.

Copper with cloisonné and partly gilt. Vases H.26.5cm. Ewer L.19cm. Condition A/B. **Supplement:** Covered box. Copper with cloisonné. China. 20th c. H.5.6cm, Ø 10.6cm. Condition A/B.

Provenance:
-Private collection Westphalia.

€ 600 - 900 | $ 708 - 1.062

2487
GARLIC VASE WITH DRAGONS AND LOTUS.
KNOBLAUCHVASE MIT DRACHEN UND LOTOS.
China.

Copper with cloisonné and gilding. H.21.5cm. Condition B. Chipped.

€ 400 - 500 | $ 472 - 590

2488
SHOULAO ON DEER BENEATH PINE WITH TWO CRANES.
SHOULAO AUF HIRSCH UNTER EINER KIEFER MIT ZWEI KRANICHEN.
China. 1st half 20th c.

Ivory, carved pattern dyed in black. H.23cm. Condition A/B.

Provenance:
-Private collection Westphalia.
-CITES certificate present, DE ME 02043029 date: 30.04.2002.

€ 400 - 600 | $ 472 - 708 | ‡

2489
SHOULAO WITH SCROLL.
SHOULAO MIT SCHRIFTROLLE.
China. 18th/19th c.

Green soapstone with red inclusions, finely carved. H.30cm, W. ca. 10cm. Condition A/B.

Provenance:
-Private collection Northern Germany.

€ 600 - 800 | $ 708 - 944

2490
LYING SHIZI LION.
LIEGENDER LÖWENHUND.
China.

Soapstone. H.10.5cm, L.18.5cm. Condition A/B. Supplement. Wooden base.

€ 800 - 1.200 | $ 944 - 1.416

2491
BIXIE - MYTHICAL ANIMAL THAT ATTRACTS AND KEEPS WEALTH.
BIXIE - WEIBLICHES FABELWESEN, DAS WOHLSTAND ANZIEHT UND HÄLT.
China. Qing dynasty. 18th/19th c.

Partly dark brown soapstone. H.7cm, L.15.5cm. Condition A/B. **Supplement:** Matching wooden base.

€ 250 - 300 | $ 295 - 354

2492
DUCK AND TURTLE WITH LOTUS.
ENTE UND SCHILDKRÖTE MIT LOTUS.
China. 18th/19th c.

Jade. 4x3.3x1.7cm. Condition A/B. **Supplement:** Gourd as pendant. Green jade. China. L.5.4cm. Square shaped pendand with poem and landscape. Jade. China. 6.5x4.8x0.6cm. Condition A/B.

€ 200 - 300 | $ 236 - 354

2493
BRUSH WASHER AND BRUSH REST.
PINSELWASCHER UND PINSELABLAGE.
China. 18th/19th c.

Soapstone/spinach jade. Brush washer H.10cm / brush rest L.3.3cm. Condition A/B. **Supplement:** Boy on a lotus leaf. Jade. China. 8x7.3cm.

Provenance:
-Brush rest: Private German collection, gift from Dr. Cheng, Hong Kong 1969.

€ 300 - 400 | $ 354 - 472

2494
TABLE SCREEN WITH SCHOLAR AND TWO LADIES.
TISCHSTELLSCHIRM MIT HERR UND ZWEI DAMEN.
China.

Dark green jade carved in high relief. Light green jade in openwork. Wooden base with metal inlay. H.23.2cm, B.25cm. Condition A/B.

Provenance:
-Privatsammlung Westfalen.

€ 300 - 500 | $ 354 - 590

2495
RUYI SCEPTER WITH LINGZHI MUSHROOMS.
RUYI-SZEPTER MIT LINGZHI-PILZEN.
China. 19th/20th c.

Wood with three plates from soapstone, carved in bas-relief. L.49.5cm. Condition B. First plate somewhat loose.

Provenance:
-Private collection Westphalia.

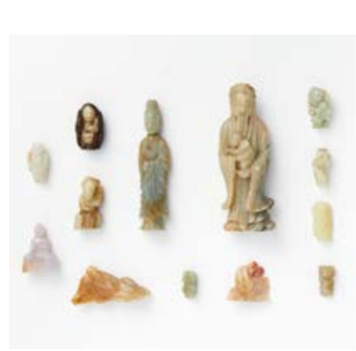
€ 400 - 600 | $ 472 - 708

2496
BOY WITH PEACHES.
KNABE MIT PFIRSICHZWEIG.
China. 18th/19th c.

White, partially opaque muttonfat jade. H.6.5cm. Condition B. At the back a broken part.

Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 350 - 500 | $ 413 - 590



2497
13 FIGURAL DEPICTIONS.
13 FIGURENDARSTELLUNGEN.
China. 19th/20th c.

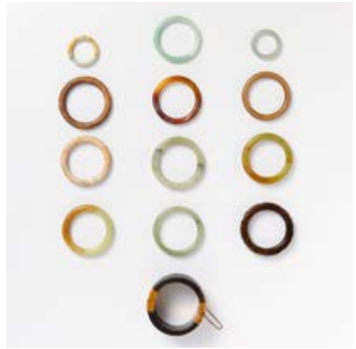
Different jades and steatite. Largest H.18.5cm. Condition A/B. Steatite figures with traces of use.

€ 500 - 900 | $ 590 - 1.062

2498
PENDANT WITH MOUNTAIN LANDSCAPE AND TWO SEALS WITH ANIMALS.
ANHÄNGER MIT GEBIRGSLAND-SCHAFT UND ZWEI SIEGEL MIT TIEREN.
China. 19th/20th c.

Amber. Pendant L.7cm. Condition A/B.

€ 400 - 500 | $ 472 - 590



2499
ELEVEN BANGLES.
ELF ARMREIFEN.
China.

Jade and steatite. Ø 4.7-8.9cm. Condition A/B. **Supplement:** Two smaller rings. Jade. China. Condition A/B.

€ 800 - 1.500 | $ 944 - 1.770

2500
EIGHT BELT CLASPS.
ACHT GÜRTELSCHLIESSEN.
China.

Jade, one with a metal mounting. L.ca. 3.2-11.6cm. Condition A/B.

€ 300 - 500 | $ 354 - 590

2501
TWO BI DISCS.
ZWEI BI-SCHEIBEN.
China.

Black, green and light colored jade. A wooden base. Ø 5/6.1cm. Condition A/B. **Supplement:** Three ovale plates for ruyi sceptres. Jade, one covered with wood. China. Condition A/B.

€ 400 - 900 | $ 472 - 1.062

2502
24 ANIMAL DEPICTIONS.
24 TIERDARSTELLUNGEN.
China. 19th/20th c.

Different jades. Condition A/B.

€ 1.200 - 1.500 | $ 1.416 - 1.770

2503
LUOHAN WITH SCROLL.
LUOHAN MIT SCHRIFTROLLE.
China. 1st half 20th c.

Green jade with partly brownish inclusions. H.13.5cm. Condition A/B. **Supplement:** Box.

Provenance:
-Private collection Lower Rhine. Acquired mid 20th c. locally.

€ 600 - 900 | $ 708 - 1.062

2504
SEVEN PENDANTS IN FISH SHAPE.
SIEBEN ANHÄNGER IN FISCHFORM.
China. 19th/20th c.

Jade. L.5-10.5cm. Condition A/B. **Supplement:** One fish pendant with other pendants, beads and rings. Different stones. China. Condition A/B.

€ 250 - 400 | $ 295 - 472

2505
TWO BROOCHES WITH BUTTERFLY RESP. GOURD.
ZWEI BROSCHEN MIT SCHMETTERLING BZW. KALEBASSE.
China/Europe. 18th-20th c.

Green jade, partly in openwork. Mounting from gilt silver with enamel. Ca. 4-6cm. Condition A/B.

€ 150 - 300 | $ 177 - 354

2506
ELEVEN FRUIT SHAPES.
ELF FRUCHTFORMEN.
China.

Jade. L.4-8cm. Condition A/B.

€ 500 - 900 | $ 590 - 1.062

2507
TWELFE PENDANTS.
ZWÖLF ANHÄNGER.
China. 19th/20th c.

Different jades and steatite. L.5.3-8.1cm. Condition A/B.

€ 600 - 900 | $ 708 - 1.062

2508
LAUGHING BUDAI WITH PRAYER BEADS.
LACHENDER BUDAI MIT GEBETSKETTE.
China.

Black-green serpentine, finely cut and polished. H.7.5cm. Condition A/B. **Supplement:** High wooden base with collection label.

Provenance:
-Collection of Feudalmuseum Schloss Wernigerode.

€ 250 - 300 | $ 295 - 354

2509
BRUSHWASHER WITH GOATS AND LINGZHI MUSHROOM.
PINSELWASCHER MIT ZIEGEN UND LINGZHI-PILZEN.
China. 19th/20th c.

Greenish gray jade with brownish inclusions. H.8.3cm, B.20cm. Condition A/B.

€ 200 - 300 | $ 236 - 354

2510
TWENTY SNUFFBOTTLE.
ZWANZIG SNUFFBOTTLE.
China.

8x cloisonné, 5x stone, 4x porcelain, 1x gourd with metal (one piece missing), 1x amber, 1x glass with overlay. Ca. 5-8cm. Condition A/B.

Provenance:
-Private collection Westphalia.

€ 700 - 1.000 | $ 826 - 1.180

2511
TWO SNUFFBOTTLE, ONE CUP.
ZWEI SNUFFBOTTLE, EIN BECHER.
China. 19th/20th c.

White glass/ice glass with cut overlay. H.5.8cm / 6.6cm / big snuffbottle with stopper made from silver with stones 13.5cm. Condition A/B.

Provenance:
-Private collection Munich, acquired in the 1970s/80s.

€ 400 - 600 | $ 472 - 708

2512
COLLIER.
KETTE.
China. In the style of the Song period, but later.

Blue green glass. Central bigger bead marbled and with gold. L.ca. 70cm. Condition A/B.

Provenance:
-Private collection Southern Germany, acquired in the 1970s locally.

€ 150 - 250 | $ 177 - 295

2513
ARMCHAIR.
ARMLEHNSESSEL.
China. Qing dynasty. 19th c.

Rosewood (huali). The armchair in straight shape and with wide armrests made of elegantly grained wood. The backrest is carved in openwork. H.99cm, W.65cm, D.47.5cm. Condition A/B.

€ 600 - 700 | $ 708 - 826

2514
LOT ANTIQUITIES.
KONVOLUT ANTIQUITÄTEN.
China. Qing dynasty. 18th/19th c.

Covered bowl, porcelain with overglaze colors. Twelve paintings on pith paper in two frames, female musicians. Censer, bronze. Snuffbottle, agate. Belt hook and pendant, jade. Two hair pins, jade, silver. Small bamboo box. Condition A/B.

Provenance:
-Private collection Northern Germany. The family lived in China from 1925-35.

€ 500 - 700 | $ 590 - 826

2515
OFFICIAL OR JUDGE IN RITUAL ROBE WITH HONORARY FAN.
BEAMTER ODER RICHTER IN OFFIZIELLER ROBE MIT EHRENFÄCHER.
China. 19th/20th c.

Colors on fabric. Framed with glass. H.121.5cm, B.64.5cm. Condition A/B.

€ 700 - 900 | $ 826 - 1.062

2516
NIGHTSOIL COLLECTOR.
FÄKALIENSAMMLER.
China. 20th c. Inscription dated: Minguo 29 = 1940.

Ink and a few light colors on paper. 68.3x43,2cm. Signed:Ren Lianzhong. Seal: Lianzhong. Condition A/B.

Provenance:
-Collection Hans Jürgen Lochow (1902-1989), from 1934 till 1950 counselor of the railways in China.

€ 500 - 700 | $ 590 - 826

2517
POMMEGRANATE TWIGS WITH FLOWERS AND FRUITS.
GRANATAPFELZWEIGE MIT BLÜTEN UND FRÜCHTEN.
China. 20th c. Inscription cyclically dated: Jiwei = 1919 or 1979.

Ink and colors on paper. 64.1 x 34cm. Lin Yanhui and seal. Condition A/B.

€ 450 - 600 | $ 531 - 708

2518
CROW ON ROCK AND FLOWERING PEONY.
KRÄHE AUF FELSEN UND BLÜHENDE PÄONIE.
China. Inscription dated to a day in spring 1957. Tian Denwu (1897-1973).

Ink and colors on paper. 96.5 x 44cm. Signed Denwu, painted in the high school for European medicine in Xi'an and seal. Condition A/B.
Provenamce: Collection Pommer-antz-Liedtke (1909-74).

€ 450 - 600 | $ 531 - 708

2519
AUTUMN LANDSCAPE.
HERBSTLICHE LANDSCHAFT.
China. 20th c. Inscription dated 1978.

Ink and some red brown on paper. 66.5x46cm. Sign. and seal: Linyun. Condition A/B.

Provenance:
-Collection Christian Roll (1915-?), German journalist in Hong Kong 1953-1984.

€ 350 - 500 | $ 413 - 590

2520
PAIR OF CROWS ON A FLOWERING PRUNUS TWIG.
PAAR RABENKRÄHEN AUF BLÜHENDEM PRUNUSZWEIG.
China. Dated: Peking 1721, but later. In the style of Jian Tingxi.

Ink and light colors on silk. Framed with glass. 82 x 36cm. Jiang Tingxi (1669-1732), Nansha (artists name) two seals, but in the style of. Inscription: After a Tang period painting. Condition B/C. Crack.

€ 200 - 300 | $ 236 - 354

2521
SIDDHA BAHUBALI AND CHAUBISI.
SIDDHA BAHUBALI UND CHAUBISI.
India. Jain.

Bronze, chaubisi with inlays of other metals. Weight 2134g/1026g, H.22.5/20.5. Condition A/B.

Provenance:
-Rhenish private collection.

€ 500 - 800 | $ 590 - 944

2522
TWO KRISHNA STANDING ON THE SNAKE AND A STANDING GODDESS.
ZWEI KRISHNA AUF DER SCHLANGE STEHEND UND EINE STEHENDE GÖTTIN.
India. 19th/20th c.

Bronze with dark patina. H.9.2-16.7cm. Condition A/B.
Supplement: Vase with figures (H.14.5cm), two small mortars and small vase. Bronze. India. Condition A/B.

Provenance:
-Rhenish private collection.

€ 450 - 600 | $ 531 - 708

2523
TWO SITTING GODS, DANCING KRISHNA AND TWO STANDING GODDESSES
ZWEI SITZENDE GÖTTER, TANZENDER KRISHNA UND ZWEI STEHENDE GÖTTINEN.
India. 19./20. c.

Bronze with partly dark patina. H.7.4-13.5cm. Condition A/B.

Provenance:
-Private collection Essen, acquired locally in the 1970s.

€ 300 - 500 | $ 354 - 590

2524
BOX WITH HIGH DOOMED LID.
KASETTE MIT HOCH GEWÖLBTEM DECKEL.
India, Gujarat. 19th/20th c.

Heavy wood completely covered with ivory plates. Fittings from metal. H.22.5cm, B.30.8cm, D.20.7cm. Condition A/B.

Provenance:
-Private collection Hesse, shown in a long term exhibition until summer 2017 in the Deutsches Elfenbeinmuseum in Erbach.

€ 1.200 - 1.500 | $ 1.416 - 1.770 | ‡

2525
FLOWERSHAPED BOWL.
BLÜTENFÖRMIGE SCHALE.
Mughal India. 18th c. or later.

Finely cut from lavender-colored agate, decorated with gemstones. H.3cm, 10.5 x 7.5cm. Condition A/B.

Compare:
- A similar bowl, nearly identically designed is located in the National Museum Taipei, Taiwan.

€ 400 - 600 | $ 472 - 708

2526
KRISHNA MEETS RADHA IN THE GARDEN.
KRISHNA TRIFFT RADHA IM GARTEN.
Mughal India. Late 18th/early 19th c.

Colors and gold on paper, partly with very fine details. 27.5 x 19cm. Framed with glass. Condition A/B.

Provenance:
-1935 given to the parents of the present owner as a wedding present.

€ 600 - 800 | $ 708 - 944

2527
THREE PAINTINGS WITH MAHARADHA PROCESSIONS.
DREI MALEREIEN MIT MAHARADSCHA-PROZESSIONEN.
Mughal India. 19th/20th c.

Pigments on paper. Two papers framed behind glass. 22 x 48.5 cm / 16 x 27 cm / 10.5 x 21 cm. Condition A/B.

€ 350 - 600 | $ 413 - 708

2528
SHAKYAMUNI IN TRANSCENDENT FORM.
SHAKYAMUNI IN TRANSZENDENTER FORM.
Nepal.

Bronze with black lacquer. Sitting in ardhapadmasana with his hands in dharmachakra mudra. H.43cm, W.29cm, D.25cm. Condition A/B. Minor casting blemishes, paint slightly rubbed.

Provenance:
-Private collection Germany, 1985 imported from Nepal.

€ 2.100 - 3.000 | $ 2.478 - 3.540

2529
VASUDHARA, GODDESS OF ABUNDANCE.
VASUDHARA, GÖTTIN DER FÜLLE UND DES ÜBERFLUSSES.
Nepal. 19th c.

Copper bronze with gilding and pigments. Figure cast, base in repoussé. Weight 1213g, H.18.5cm, W. ca. 12.5cm. Condition B.
Provenance:
-Collection Dr. Wolfgang Schumann, indologist and author of numerous reference books on Buddhism and India.

€ 800 - 1.200 | $ 944 - 1.416

2530
VAJRASATTVA WITH AMITABHA IN HIS CROWN.
VAJRASATTVA MIT AMITABHA IN DER KRONE.
Tibet. Ca. 18th c.

Copper bronze with dark patina and residue of gilding and pigments. H.11cm. Conditon A/B. With shiny surface, maybe lacquered.

€ 800 - 1.000 | $ 944 - 1.180

2531
TARA, AMITAYUS AND VAJRAPANI.
TARA, AMITAYUS UND VAJRAPANI.
Tibet/Nepal.

Bronze with dark patina and residue of gilding. H.14.5/16/18cm. Condition A/B.

Provenance:
-Rhenish private collection.

€ 800 - 900 | $ 944 - 1.062

2532
LARGE THANGKA OF THE BUDDHA SHAKYAMUNI WITH STATIONS OF HIS LIFE.
SEHR GROSSES THANGKA DES BUDDHA SHAKYAMUNI MIT STATIONEN SEINES LEBENS.
Nepal.

Colors and gold on fabric. Framed with Chinese woven fabrics. With frame: 256 x 170cm, picture size: 157 x 122cm. Condition A/B. **Supplement:** Thangka of Buddha Shakyamuni. Nepal. 41,5 x 54,5cm. Condition A/B.
Provenance:
-Rhenish private collection.

€ 700 - 1.200 | $ 826 - 1.416

2533
LOT WITH BUDDHIST IMPLEMENTS AND FIGURES.
KONVOLUT BUDDHISTISCHER GERÄTE UND FIGUREN.
Nepal.

Bronze, partly with dark patina and residue of gilding, parts of iron. Spangle and knife sheath from white metal with bone. Figure of Durga Mahishamardini (H.16.7cm). Altar lamp with Manjushri (H.16cm). Ritual ewer with lid (H.29cm). Bag with metall fittings. (B. 23.5cm). Hook with vajra (L.32cm). Knife (L.30.7cm). Two phurbu, two vajra, one gantha-bell, a kathriki-knife. Vajrakila phurbu as attribute (L.7.8cm). Condition A/B.

Provenance:
-Rhenish private collection, collected in the 1960s/70s locally.

€ 700 - 900 | $ 826 - 1.062

2534
LARGE THANGKA WITH MANDALA.
GRÖSSERES THANGKA MIT MANDALA.
Tibet/Nepal. 19th/20th c.

Pigments and gold on fabric. Fitted with Chinese fabrics as a hanging scroll. 91 x 74cm, complete size 145 x 97cm. Condition A/B.

Provenance:
-Private collection Essen, acquired ca. 1970s locally.

€ 700 - 900 | $ 826 - 1.062

2535
BUDDHISTIC RITUAL TOOLS.
BUDDHISTISCHE RITUALWERKZEUGE.
Tibet/Nepal.

Bronze and copper, some with gilding. A cutting blade of iron. Three vajra (L.12/20/42cm), a katrika-chopper knife, a cup with figures. Condition A/B.

Provenance:
-Rhenish private collection.

€ 700 - 900 | $ 826 - 1.062

2536
STANDING PADMAPANI.
STEHENDER PADMAPANI.
Tibet. 18th/19th c.

Fire-gilt copper bronze with residue of pigments. Weight: 457g, H.18cm. Condition A/B.

Provenance:
-Private collection Austria, Salzburg area. Collected in the 1970s to 90s.

€ 700 - 900 | $ 826 - 1.062

2537
SEATED SAKYA LAMA THARTSE JAMPA NAMKA CHIME (1765-1820).
SITZENDER SAKYA LAMA THARTSE JAMPA NAMKA CHIME (1765-1820).
Tibet. 18th/19th c.

Bronze, partly with dark patina and residue of gold painting. Figure probably originally sealed. Weight 696g, H.14.8cm. Condition A/B.

Provenance:
-Private collection Hamburg.

€ 600 - 800 | $ 708 - 944

2538
LARGE AND SMALLER VAJRAKILA PHURBU.
GROSSER UND KLEINER VAJRAKILA PHURBU.
Tibet/Nepal.

Bronze. L.20.5 / 38cm. Condition A/B.

Provenance:
-Rhenish private collection.

€ 600 - 900 | $ 708 - 1.062

2539
VAJRAYOGINI.
VAJRAYOGINI.
Nepal. 20th c. Bijendra Bajracharja (*1977).

Color on canvas. Miniature painting in Newari style. 9.8 x 7.1cm, overall dimensions with frame: 33.5 x 31.1cm. Sign.: Bijen Bajracharya. Condition A. **Supplement:** Framed behind glass.

Provenance:
-Private collection Hamburg.

€ 600 - 700 | $ 708 - 826

2540
THANGKA WITH THE 35 CONFESSIONS BUDDHA.
THANGKA MIT DEN 35 BEKENNTNISBUDDHA.
Tibet/Nepal. 18th/19th c.

Pigments and gold on fabric. Mounted with Chinese silk as hanging scroll. 76.5 x 47.5cm, Complete size 116 x 69cm. Condition A/B.

Provenance:
-Private collection Essen, acquried ca. 1970s locally.

€ 500 - 900 | $ 590 - 1.062

2541
FOUR-HEADED MAHAKALA.
VIERKÖPFIGER MAHAKALA.
Nepal. 19th c.

Bronze, finely engraved. Base in open-work. H.25.5cm. Condition B/C. Upper body of the consort missing.

€ 500 - 800 | $ 590 - 944

2542
SITA-TARA.
SITA-TARA.
Tibet. 18th/19th c.

Bronze, lotos base in repoussé. On new wooden base. Figure and base connected. Weight 450g, H.13.5cm. Condition A/B.

Provenance:
-Private collection Hamburg.

€ 500 - 700 | $ 590 - 826

2543
PAIR OIL LAMPS.
PAAR ÖLLAMPEN.
Tibet/Nepal.

Copper with bronze and silvery metal. H.25.3cm. Condition A/B. **Supplement:** Large and small kundika water vessel. Bronze. India. H.29.5/13cm. Condition A/B.

Provenance:
-Rhenish private collection.

€ 500 - 700 | $ 590 - 826

2544
RITUAL TOOL WITH MAKARA HEAD, VAJRA AND FLAMING SWORD.
RITUALWERKZEUG MIT MAKA-RA-KOPF, VAJRA UND FLAMMENDEM SCHWERT.
Nepal. 19th c.

Iron and bronze. Weight 501g, L.36.5cm. Condition A/B.

€ 500 - 600 | $ 590 - 708

2545
THANGKA OF SAMANTABHADRA IN YAB-YUM.
THANGKA DES SAMANTABHADRA IN YAB-YUM.
Nepal/Tibet. 19./20. c.

Pigment and gold on fabric. With chinese cloth mounted as a roll picture. 67 x 44cm, overall 120 x 68cm. Condition A/B.

Provenance:
-Private collection Essen, acquried ca. 1970s locally.

€ 400 - 800 | $ 472 - 944

2546
SITTING BUDDHISTIC FIGURE.
SITZENDE BUDDHISTISCHE FIGUR.
Nepal.

Copper bronze with a cultic painting and the eyes inlaid in silver. H.18cm. Base oringinally sealed. Condition A/B.

Provenance:
-Rhenish private collection.

€ 400 - 700 | $ 472 - 826

2547
FOURARMED GANAPATI AND MAHAKALA ON DRAGON.
VIERARMIGER GANAPATI UND MAHAKALA AUF DRACHEN.
Nepal. 20th c.

Bronze with gilding and pigments. H.20.8/20cm. Both bases originally closed. Condition A/B.

Provenance:
-Private collection Westphalia.

€ 400 - 600 | $ 472 - 708

2548
SHANKA CONCH SHELL TRUMPET.
SHANKA MUSCHELHORN.
Tibet/Nepal.

Conch shell mounted with silvery metal with stones. L.22cm. Condition A/B.

€ 400 - 700 | $ 472 - 826

2549
PAIR BUDDHA AKSHOBHYA WITH VAJRA ON THRONE.
PAAR BUDDHA AKSHOBHYA MIT VAJRA AUF THRON.
Asia.

Bronze with partly dark patina. H.20cm. Bottom of the base sealed. Condition A/B.

Provenance:
-Rhenish private collection.

€ 400 - 600 | $ 472 - 708

2550
TANTRIC FIGURE IN YAB-YUM AND STUPA.
TANTRISCHE FIGUR IN YAB-YUM UND STUPA.
Tibet/Nepal.

Bronze and copper bronze. H.22.5cm / 23.5cm. Base of the Stupa originally sealed. Condition A/B. **Supplement:** Janus-like figure of a yellow hat lama. Bronze. Tibet/Nepal. H.6.5cm. Base originally closed. Condition A/B.

Provenance:
-Rhenish private collection.

€ 400 - 600 | $ 472 - 708

2551
FIVE TSATSA.
FÜNF TSATSA.
Nepal/Tibet. 19th c.

Terracotta, partly with residue of rital pigments. H.4.4-11cm. Condition A/B.

€ 400 - 500 | $ 472 - 590

2552
THREE VAJRA.
DREI VAJRA.
Tibet. Ca. 16th-19th c.

Bronze and copper bronze with a dark, glossy patina. L.5.7-11cm. Condition A/B. One with a casting defect.

€ 350 - 450 | $ 413 - 531

2553
BUDDHA, WHITE TARA AND GANESHA.
BUDDHA, WEISSE TARA UND GANESHA.
Asia.

Bronze with dark, resp. greenish patina. a) Ganesha: Weight 998g, H.18.7cm b) Tara: Weight 953g, H.16.9cm c) Buddha: Weight 3061g, H.37.3cm. Condition A/B.

€ 350 - 400 | $ 413 - 472

2554
MOLD FOR TSATSA WITH MAHAKALA.
FORM FÜR TSATSA MIT MAHAKALA.
Tibet. 16th c.

Bronze with dark patina. L.6.9cm. Condition A/B.

€ 300 - 400 | $ 354 - 472

2555
MOLD FOR TSATSA AS STUPA.
FORM FÜR TSATSA ALS STUPA.
Nepal/Tibet. 16th c.

Silvery shining bronze. H.10.6cm. Condition A/B.

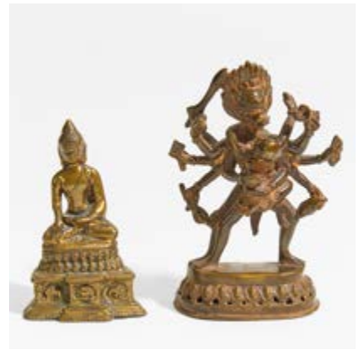
€ 300 - 400 | $ 354 - 472

2556
PADMASAMBHAVA AND FOUR-ARMED WRATHFUL GOD.
PADMASAMBHAVA UND VIERARMIGE ZORNVOLLE GOTTHEIT.
Tibet/Nepal.

Bronze with dark patina. Padmasambhava H.12cm, base originally closed. God. H.15.3cm. Condition A/B.

Provenance:
-Private collection Essen, acquried ca. 1970s locally.

€ 300 - 500 | $ 354 - 590



2557
YAMANTAKA AND BUDDHA SHAKYAMUNI.
YAMANTAKA UND BUDDHA SHAKYAMUNI.
Tibet/Nepal.

Bronze with dark patina and cultic painting. Yamantaka H.14.7cm, Buddha H.11cm. Condition A/B.

Provenance:
-Private collection Essen, acquried ca. 1970s locally.

€ 300 - 500 | $ 354 - 590

2558
THANGKA OF BUDDHA SHAKYAMUNI AND JATAKA.
THANGKA DES BUDDHA SHAKYAMUNI UND JATAKA.
Nepal. 20. c.

Color and gold on fabric. Consecrated on the back with red, With chinese cloth installed as a roll picture. 47.5 x 34cm, overall 80 x 52cm. Condition A/B.

Provenance:
-Private collection Essen, acquried ca. 1970s locally.

€ 300 - 500 | $ 354 - 590

2559
SHIVA AND PARVATI.
SHIVA UND PARVATI.
Nepal. 19th c.

Dark Bronze. Weight 1046g, H.19.8cm. Condition A/B.

Provenance:
-Private collection Austria, Salzburg area. Collected in the 1970s to 90s.

€ 300 - 500 | $ 354 - 590

2560
SMALL CRYSTAL STUPA.
KLEINE KRISTALLSTUPA.
Tibet/Nepal. 19th c.

Chrystal with polished surface, at the base residue of green pigment. H.6.5cm. Condition A/B.

€ 250 - 350 | $ 295 - 413

2561
THANGKA WITH THE WHITE TARA AND MANJUSRI.
THANGKA DER WEISSEN TARA UND MANJUSRI.
Tibet/Nepal. 19th/20th c.

Pigments and gold on fabric. Consecrated on the back with red, with chinese silk mounted as a hanging sroll. 35 x 20cm, overall 91 x 36cm. Condition A/B.
Provenance:
-Private collection Essen, acquried ca. 1970s locally.

€ 200 - 300 | $ 236 - 354

2562
THANGKA OF SADBHUJA MAHAKALA.
THANGKA DES SADBHUJA MAHAKALA.
Tibet/Nepal. 19./20. c.

Pigments and gold on fabric. With chinese cloth installed as a roll picture. 27 x 18cm, overall 64 x 34.5cm. Condition A/B.

Provenance:
-Private collection Essen, acquried ca. 1970s locally.

€ 200 - 300 | $ 236 - 354

2563
SEAL.
SIEGEL.
Tibet. Ca. 18./19. c. or earlier.

Silver colored metal. H.5.3cm. Condition A/B.

€ 100 - 150 | $ 118 - 177

2564
DOUBLE SADDLEBAG.
DOPPELTE SATTELTASCHE.
Ladakh, India. 20th c.

Leather, painted with pigments. 126 (without fringes) x 41cm. Condition A/B.

Provenance:
-Private collection Essen, acquired ca. 1970s locally.

€ 150 - 250 | $ 177 - 295

2565
THREE BUDDHA MARAVIJAYA.
DREI BUDDHA MARAVIJAYA.
Burma/Myanmar, Shan.

Wood with lacquer gilding. H.36-50cm. Condition A/B.

Provenance:
-Private collection Essen, acquired ca. 1970s locally.

€ 800 - 1.200 | $ 944 - 1.416

2566
TWO BOWLS WITH FLOWER SCROLLS.
ZWEI SCHALEN MIT BLÜTENARABESKEN.
Burma/Myanmar. 19th/20th c.

Silver in repoussé. H.6cm, Ø 8.5/11.7cm. Condition A/B. **Supplement:** Two Buddha. Ratanakosin style. Bronze with lacquer gilding and small mirrors. Thailand. 19th/20th c. H.48/18.5. Condition A/B.

Provenance:
-Private collection Northern Germany, acquired since the 1850s.

€ 400 - 600 | $ 472 - 708

2567
LARGER BUDDHA WITH TWO ATTENDANT FIGURES AND TWO SMALLER BUDDHA.
GROSSER BUDDHA MIT BEGLEITFIGUREN UND ZWEI KLEINERE BUDDHA.
Thailand. 16th/18th c.

Bronze with dark patina and residue of gilding. H.50.5/22/15.5cm. Condition A/B. Ketumala tip of the bigger Buddha bent.

Provenance:
-Rhenish private collection.

€ 900 - 1.500 | $ 1.062 - 1.770

2568
STUPA FOR RELICS.
STUPA FÜR RELIQUIEN.
Thailand. 19th c.

Sandalwood, ivory. Turned and polished. The lower part of sandalwood with a cavity for sacred objects, the upper part as cover of ivory with dark patina. H.20cm. Condition A/B.

Provenance:
-Private collection Belgium.

€ 800 - 900 | $ 944 - 1.062 | ‡

2569
STANDING BUDDHA.
STEHENDER BUDDHA.
Thailand.

Bronze with residue of lacquer gilding. H.122cm. Condition B. Ketumala-tip is missing.

Provenance:
-Rhenish private collection. Acquired before 1976.

€ 900 - 1.200 | $ 1.062 - 1.416

2570
SITTING BUDDHA IN VITARKA MUDRA.
SITZENDER BUDDHA IN VITARKA MUDRA.
Thailand.

Bronze with green patina. H.58cm. Condition A/B.

€ 500 - 600 | $ 590 - 708

2571
STANDING BUDDHA.
STEHENDER BUDDHA.
Thailand.

Bronze with gilding. H.85cm. Condition A/B.

Provenance:
-Rhenish collection. Acquired 1998 at VAN HAM Art Auctions.

€ 400 - 700 | $ 472 - 826

2572
ACINTYA.
ACINTYA.
Indonesia. Bali.

Bronze with dark patina. H.37.5cm.

Provenance:
-Rhenish private collection.

€ 300 - 500 | $ 354 - 590

2573
DANCING MASK
TANZ-MASKE.
Papua Neuguinea. Probably Sepik. Oceania. 20th c.

Wood, pigments, kauri shells, raphia, feathers, boars tusks. H.51cm B. 34cm. Condition B.

Provenance:
-Private collection Southern Germany, acquired in the 1970s locally.

€ 800 - 1.200 | $ 944 - 1.416

2574
PAIR OF SITTING SHISHI.
PAAR SITZENDER SHISHI.
Japan. Meiji period (1868-1912). About 1900.

Bronze with dark patina. H.17cm, L.14.5cm, D.8,5cm. Condition A/B. **Supplement:** Seal with two shishi. Bronze. China. H.8cm, 5.6 x 5.6cm. Condition A/B.

€ 1.300 - 1.500 | $ 1.534 - 1.770

2575
SMALL VASE WITH DRAGON AND CRANES IN WAVES.
KLEINE VASE MIT DRACHE UND KRANICHEN IN WELLEN.
Japan. Edo period. 19th c.

Bronze with dark patina. Motifs in relief with finely cut detail. H.15.5cm. Condition A/B. **Supplement:** Large chachepot. Bronze with enamel champlevé. Japan. Meiji period. Ca. 1900. H.24/27.5cm. Condition A/B.

€ 400 - 600 | $ 472 - 708

2576
TWO CENSERS.
ZWEI RÄUCHERGEFÄSSE.
Japan. Meiji period. Ca. 1900.

Bronze with dark, shining patina. a) Shishi lion with brocade sphere under the front paws. Small lid on the back. b) High cylindrical vessel on three feet, with shishi among peonies and a sitting Kirin on the lid. H.a) 12.5cm, b) 18cm. Condition A/B.

€ 1.200 - 1.400 | $ 1.416 - 1.652

2577
PAIR OF CENSERS IN THE SHAPE OF A CRANE RESP. A DUCK ON LOTUS.
PAAR RÄUCHERGEFÄSSE IN FORM EINES KRANICHS BZW. EINER ENTE AUF LOTUS.
Japan. Meiji period.

Bronze with silver and gold inlays. H.20.5cm. Condition B. One beak repaired.

€ 400 - 600 | $ 472 - 708

2578
ONI WITH DRUM AND BELLS.
ONI MIT TROMMEL UND SCHELLEN.
Japan. Ca. 1900.

Copper colored bronze. H.31.5cm. Condition A/B.

Provenance:
-Rhenish private collection.

€ 400 - 600 | $ 472 - 708

2579
PAIR OF VASES WITH BIRDS ON FLOWERING TWIGS.
VASENPAAR MIT VÖGELN AUF BLÜHENDEN ZWEIGEN.
Japan. Meiji period.

Bronze with inlays from copper, silver and gold. H.30.5cm. Underneath sign.: Kyo ichi. Condition B. Partly polished, dented.

€ 600 - 900 | $ 708 - 1.062

2580
BELL WITH LONG-RUNNING SOUND.
GLOCKE MIT LANG ANDAUERNDEM KLANG.
Japan.

Bronze with dark patina. Condition A/B. **Supplement:** Purple silken cord.

Provenance:
-Private collection Southern Germany. Acquired on a Japan travel in the 1970s.

€ 600 - 800 | $ 708 - 944

2581
EWER WITH FLOWERS AND BIRDS.
KÄNNCHEN MIT BLUMEN UND VÖGELN.
Japan. Meiji period.

Silver, partly punched ground and finely engraved, with gold damascening, handle from ebony wood. A small pine twig forms the handle of the lid. H.15.5cm. Condition A/B.

Provenance:
-Private collection Rhineland.

€ 300 - 500 | $ 354 - 590

2582
FLASK WITH TIGER IN BAMBOO.
FLACHMANN MIT TIGER IN BAMBUS.
Japan. Ca. 1920.

Silver with engraved. Condition A/B.

€ 150 - 200 | $ 177 - 236

2583
HUGE PLATE WITH BIRD OF PREY.
GROSSER TELLER MIT RAUBVOGEL.
Japan. Meij period. Ca. 1900.

Cloisonné on bronze, bridges from silber. H.6.5cm, Ø 45cm. Condition B.

Provenance:
-Private collection Southern Germany, acquired in the 1960s/70s.

€ 400 - 600 | $ 472 - 708

2584
SMALL CENSER.
KLEINER WEIHRAUCHBRENNER.
Japan. 19th/20th c.

Copper with cloisonné and gilding. H.12.5cm. Underneath a Chinese mark: Da Ming, but later. Condition A/B.

€ 400 - 600 | $ 472 - 708

2585
GIGAKU MASK OF A THICK-LIPPED MONK.
GIGAKU-MASKE EINES MÖNCHS MIT AUFGEWORFENEN LIPPEN.
Japan. 19th century

Wood, presumably sugi-cedar, carved, with residue of pigments. L.28cm. Condition B. **Supplement:** Metal base.

€ 400 - 500 | $ 472 - 590

2586
TWO-PARTITE SCREEN WITH WILD GEESE AMONG THE REEDS.
ZWEITEILIGER STELLSCHIRM MIT WILDGÄNSEN IM SCHILF.
Japan. 19th/20th c. Fujishima Seison (1863-1935).

Ink on browned silk, mounted with silk and wooden frame. H.154cm, B.161cm. Condition C.

€ 250 - 300 | $ 295 - 354

2587
THE EXCENTRIC ZEN MONK IKKYU SÔJUN.
DER EXZENTRISCHE ZEN-MÖNCH IKKYU SÔJUN.
Japan.

Ink and light colors on paper. 137 x 22cm. Condition A/B. Framed with glass.

Provenance:
-Private collection Hannover, acquired partly on travels 1970s.

€ 300 - 500 | $ 354 - 590

2588
PAIR OF MINIATURE SCREENS WITH PINES.
PAAR MINIATUR-STELLSCHIRME MIT KIEFERN.
Japan. 19th/20th c.

Paper with colors and gold on wooden frame, framed with silk fabric. H.46.9cm, W.111.3cm. Condition A/B. **Supplement:** Set for chanoyu, ceramic and bamboo in sugi bako cedar box. Japan, 20th c. H.50.1cm, 17 x 17cm. Condition A/B.

€ 1000 - 1.200 | $ 1.180 - 1.416

2589
NETSUKE: KANZAN AND JITTOKU.
NETSUKE: KANZAN UND JITTOKU.
Japan. Edo period. Ca. 1800.

Boxwood with beautiful patina. The Sennin Jittoku and Kanzan standing close together. H.10.8cm. Condition A/B.

Provenance:
-Collection Taudin Chabot.

€ 500 - 700 | $ 590 - 826

2590
NETSUKE: DEVICES OF THE TEA CEREMONY CHADOGU.
NETSUKE: GERÄTE DER TEEZEREMONIE CHADOGU.
Japan. Meiji period. Late 19th c. Style of the Kyokatsu.

Ivory. W.7.7cm. Condition A/B.

€ 200 - 300 | $ 236 - 354 | ‡

2591
NETSUKE: SITTING COURTIER.
NETSUKE: SITZENDER HÖFLING.
Japan. 19./20. c.

Wood with lacquer and traces of usage in the type of the negoro lacquer. H.4.2cm. Condition A/B.

€ 200 - 300 | $ 236 - 354

2592
THREE OKIMONO.
DREI OKIMONO.
Japan. Meiji period.

Ivory. A) Boy with basket filled with peaches. H.5cm, W.2.5cm. B) A lying down Tanuki in attentive posture. H.2.6cm, W.7.8cm. C) A vendor sitting on a rush mat, advertising the rattle in his hand. H.6.1cm, W.5.9cm. Signed: Shizuyoshi & seal on red lacquer reserve. Condition A/B.

€ 800 - 1.000 | $ 944 - 1.180 | ‡

2593
OKIMONO: FATHER AND SON.
OKIMONO: VATER UND SOHN.
Japan. Meiji period.

Ivory with finely engraved and darkened details. The son sitting next to his father, presenting a Tabakorie with Kiseruzutsu. Between them on the ground is further smoking equipment. H.6.5cm, W.11cm. Muneyuki in red lacquer reserve. Condition A/B. Age cracks.

€ 700 - 850 | $ 826 - 1.003 | ‡

2594
OKIMONO: HOTEI.
OKIMONO: HOTEI.
Japan. Meiji period.

Ivory with finely engraved details, robe and fan browned. The god of luck happily laughing, rubbing his big belly with his right hand. H.10.7cm, W. 7.5cm. Shûgetsu (autumn moon) in red lacquer reserve. Condition A/B. Age cracks.

€ 700 - 800 | $ 826 - 944 | ‡

2595
OKIMONO: BLIND MAN WITH CANE.
OKIMONO: BLINDER MIT STOCK.
Japan. Edo period. Mid-19th c.

Cherrywood, the eyes and teeth finely carved and inlaid ivory. Blind landlord trying to remove a stone that got stuck in his Geta with his cane. Sign.: Katsu (missing) on small plates made of bone. Placeholder because the original is lost. Condition A/B.

Provenance:
-Collection Somerwil, Amsterdam.

€ 450 - 550 | $ 531 – 649 | ‡

2596
OKIMONO: RATCATCHER.
OKIMONO: RATTENFÄNGER.
Japan. Edo period. 19th c.

Boxwood with fine engraved details, the eyes inlaid black horn. The gaunt ratcatcher furiously screaming at the escaped rat. H.8.5cm, W. 7.5cm. Jigaku. Condition A/B.

Provenance:
-South German private collection.

€ 450 - 600 | $ 531 - 708

2597
OKIMONO: FUJIWARA SADATOSHI.
OKIMONO: FUJIWARA SADATOSHI.
Japan. Meiji period. Late 19th c.

Ivory with partly yellow-gold, shiny patina. The aristocrat unpacking a lute (Biwa), that was sent to him by the Chinese professor Renjobo. H.5.1cm. Yoshio on red cartouche. Condition A.
Provenance:
-Collection Karl M. Schwarz, ill. Netsuke Subjects Addendum, 2001, No. A 105.

€ 300 - 400 | $ 354 - 472 | ‡

2598
OKIMONO: SIX BLIND.
OKIMONO: SECHS BLINDE.
Japan. Meiji period. Ca. 1900.

Ivory with fine engraved details, dark accentuated and brownish coloured. Group of six traveling blind people. H.3.8cm, W.5.6cm. Sign.: Ryôya. Condition A/B. Age crack.

€ 150 - 200 | $ 177 - 236 | ‡

2599
ROOSTER WITH LONG TAIL FEATHERS (ONAGADORI) IN FLOWERING PRUNUS.
HAHN MIT LANGEN SCHWANZFEDERN (ONAGADORI) IN BLÜHENDER PFLAUME.
Japan. 1st half 20th c.

Shibayama. Ivory with coral, mother-of-pearl and lacquer. H.23.2cm, W.16.6cm, D.1.3cm. Condition A/B.

€ 600 - 800 | $ 708 - 944 | ‡

2600
THE EIGHTEEN LUOHAN WITH ATTRIBUTES.
DIE ACHTZEHN LUOHAN MIT ATTRIBUTEN.
Japan. Ca. 1900s.

Ivory, carved on both sides with undercut. Fine engraved accents with black color. L.75cm. Signed on a red plate. Wooden base. Condition A/B.

Provenance:
-Private collection Northern Germany.

€ 900 - 1.200 | $ 1.062 - 1.416 | ‡

2601
PAIR OF MINIATURE BRUSHPOTS WITH MONKEYS IN PINE AND MAPLE TREES.
PAAR MINIATUR-PINSELBECHER MIT AFFEN IN KIEFER UND AHORN.
Japan. Meiji period Ca. 1900.

Ivory, very finely carved in bas-relief, eyes colored black. Base and lip worked seperately. H.7cm, Ø 4.5cm. Condition B. Cracks.

Provenance:
-Private collection Northern Germany.

€ 400 - 600 | $ 472 - 708 | ‡

2602
PAIR OF TUSKS WITH MACAQUES.
PAAR STOSSZAHNABSCHNITTE MIT MAKAKEN.
Japan. 1st half 20th c.

Ivory, in bas-relief craved. Mounted on wooden bases with brass. H.without base 24.5cm. Condition A/B.

Provenance:
-Private collection Hesse, shown in a long term exhibition until summer 2017 in the Deutsches Elfenbeinmuseum in Erbach.

€ 400 - 500 | $ 472 - 590 | ‡

2603
LIDDED BOX.
DECKELDOSE.
Japan. Edo period.

Round, domed standing on fine, thin rim with slightly concave bottom. Outside matted kinji. The centre of the lid decorated with a pair of stylised sparrows in hiramaki-e with details in roirô and grey lacquer. Inside loose Nashiji made of silver and gold particles. Ø 8.8cm. Condition A/B. **Supplement:** Rectangular bow and lid.

€ 650 - 750 | $ 767 - 885

2604
PLATE WITH FLOWERING LOTUS.
TELLER MIT BLÜHENDEM LOTUS UND STILISIERTEN WELLEN.
China. Ming dynasty. Chenghua period (1465-87).

Porcelain, painted underglaze blue. Underneath a six-partite Changhua mark. H.5.8cm, Ø 27.6cm. Condition C. Rubbed, two restorations, one chip.

€ 400 - 600 | $ 472 - 708

2605
BALUSTER VASE AND FAN-SHAPED PLATE.
BALUSTERVASE UND FÄCHERFÖRMIGER TELLER.
Japan. 19th c.

Arita porcelain, decorated in underglaze blue and overglaze with iron red, green and gold. Vase: H.45.5cm, plate: 28.5 x 35.5cm. Condition A. **Supplement:** Plate in chrysanthemum shape. Japan. Arita porcelain. Ø 30.7cm. Condition A/B. Slightly rubbed.

Provenance:
-Rhenish private collection.

€ 600 - 800 | $ 708 - 944

2606
SITTING DARUMA.
DARUMA SITZEND.
Japan.

Porcelain, glazed, painted and enameld in the style of Ko Kutani. Condition A. **Supplement:** Two censers. Satsuma stoneware. Plate. Kutani porcelain. Altar crown. Wood lacquered, bronze mirror. Japan. Condition A/B to C.

Provenance:
-Rhenish Private collection.

€ 400 - 600 | $ 472 - 708

2607
SMALL PLATE.
KLEINER TELLER.
Japan.

Kutani porcelain painted with aka-e overglaze colors in the style of the Ishikawa Prefecture. H.3.5cm, Ø 19cm. Underneath an unread signature. Condition A/B. Somewhat warped in firing.

€ 90 - 120 | $ 106 - 142

2608
MINIATURE SHELF WITH SIX SATSUMA CERAMICS.
LACKETAGERE MIT SECHS SATSUMA-KERAMIKEN.
Japan. Meiji period. Ca. 1900.

Wood with lacquer, fittings of metal. Satsuma stoneware painted with overglaze colors and gold. Étagère H.38cm, 26.5 x 14cm. Some of the ceramics with signature. Condition C.

€ 300 - 400 | $ 354 - 472

2609
BOTTLE VASE WITH PEONIES AND PRUNUS.
FLASCHENFÖRMIGE VASE MIT PÄONIEN UND PFLAUMEN.
Japan. Ca. 1970s. Kakiemon.

Porcelain, painted in underglaze blue and enamel colors. H.20,5cm. Underneath in underglaze blue sign.: Tadayama, from Kashimaki. Condition A.

€ 400 - 600 | $ 472 - 708

2610
SCROLL PAINTING OF TWO QUAILS.
ROLLBILD MIT ZWEI WACHTELN.
Japan. Meiji period.

Light colours, india ink, white and light colours on cream-coloured silk. Two quails (Uzura) near Sasa-bamboo (arrow bamboo), Kikyo (balloon flower), Susuki-grass (Chinese reed). Sign.: E-Dokoro azukari juyon'i (14th rank) jo Tosa no kami Fujiwara Mitsusada (1738-1806) and identical seal. Schoolwork. L.173cm, width 48cm, measurements of the picture 36.3 x 96.2cm. Condition A/B.

€ 500 - 600 | $ 590 - 708

2611
SCROLL PAINTING NEHANZU.
ROLLBILD NEHANZU.
Japan. Meiji period.

Wet india ink and light colour on yellowy paper. So-called Nehanzu (Picture of Nirvana). Overhead inscription 'Over Nirvana', sign.: Man (Mitsu) kawa & 2 red, unread seals. Sign.: Kawanabe Gyôsai & two seals. Kawanabe Gyôsai, 1831-1889. 102.5 x 30cm. Condition A/B. **Supplement:** Wooden box with inscription: Nehan no zu (Picture of Nirvana) and Gyosai hitsu.

€ 700 - 900 | $ 826 - 1.062

2612
WOODBLOCK PRINT: AKASHI NO MINATO (THE PORT OF AKASHI).
HOLZSCHNITT: AKASHI NO MINATO (DER HAFEN VON AKASHI).
Japan. Shôwa period.

3rd month of 1938 (here post-war print). Tsuchiya Koitsu (1870-1949). Nishiki-e. Ôban, yoko-e. From the series Setonaikai (The Inland Sea). Sign.: Koitsu & Seal: Shin. Condition A/B. Two binding holes in the upper right corner.

€ 500 - 600 | $ 590 - 708

2613
WOODBLOCK PRINT: FUJI FROM MUSASHINO.
HOLZSCHNITT: FUJI VON MUSASHINO AUS.
Japan. Shôwa period. 1928.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. The English title is noted in pencil. From the series Fuji jikkei (Ten views of Fuji). Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (grey Jizuri seal). Condition A/B. Slightly yellowed, minor foxing.

€ 500 - 600 | $ 590 - 708

2614
WOODBLOCK PRINT: SUZUKAWA.
HOLZSCHNITT: SUZUKAWA.
Japan. Shôwa period. 1935.

Yoshida Hiroshi (1876-1950). Nishiki-e. The Fuji seen from the Suzu-riverside. Ôban, tate-e. Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (grey Jizuri seal) Condition A. Slightly yellowed.

€ 500 - 600 | $ 590 - 708

2615
WOODBLOCK PRINT: KINOE.
HOLZSCHNITT: KINOE.
Japan. Shôwa period. 1930.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. From the series Setonaikai (The Inland Sea). Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (grey Jizuri seal). Condition A/B. Slightly yellowed, minor foxing on the upper edge, Recto numbered in pencil "138".

€ 500 - 600 | $ 590 - 708

2616
WOODBLOCK PRINT: FUJIYAMA FROM OKITSU.
HOLZSCHNITT: FUJIYAMA VON OKITSU AUS.
Japan. Shôw period. 1928.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. Yoshida. Hiroshi, Hiroshi Yoshida (printed, lat.). Condition A. Posthumous release, slightly yellowed.

€ 300 - 400 | $ 354 - 472

2617
WOODBLOCK PRINT: HIROSAKI CASTLE (HIROSAKIJÔ).
HOLZSCHNITT: SCHLOSS HIROSAKI.
Japan. Shôwa period. 1935.

Yoshida Hiroshie (1876-1950). Nishiki-e. Ôban, tate-e. From the series Sakura hachidai (Eight Cherry-subjects). Publisher: Yoshida (grey Jizuri seal). Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Condition A/B. Slightly yellowed.

€ 600 - 700 | $ 708 - 826

2618
WOODBLOCK PRINT: LITTLE HARBOUR (KOMINATO).
HOLZSCHNITT: KLEINER HAFEN (KOMINATO).
Japan. Shôwa period. 1941.

Yoshida Hiroshi (1876-1950). Nishiki-e. Chûban, tate-e. Publisher: Yoshida (grey Jizuri seal). Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Condition A.

€ 300 - 400 | $ 354 - 472

2619
WOODBLOCK PRINT: TAKINOO SHRINE (TAKINOO JINJA).
HOLZSCHNITT: TAKINOO SCHREIN.
Japan. Shôwa period. 1941.

Yoshida Hiroshi (1876-1950). Nishiki-e. Chûban, tate-e. The design is from 1941, the print itself was only published posthumously in 1986. Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (printed, lat.). Condition A.

€ 300 - 400 | $ 354 - 472

2620
WOODBLOCK PRINT: HIRAKAWA BRIDGE (HIRAKAWABASHI).
HOLZSCHNITT: HIRAKAWA BRÜCKE.
Japan. Shôwa period. 1929.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. From the series Tôkyô jûnidai (Twelve Tôkyô Scenes). The English title is noted in pencil. Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (grey Jizuri seal). Condition A. Slightly yellowed.

€ 400 - 500 | $ 472 - 590

2621
WOODBLOCK PRINT: CALM WIND (KAZE SHIZUKA).
HOLZSCHNITT: RUHIGER WIND.
Japan. Shôwa period. 1937.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. Embossed printing of an unread seal. Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (printed, lat.). Condition A. Posthumous release.

€ 300 - 400 | $ 354 - 472

2622
WOODBLOCK PRINT: HIMEJIJÔ - YÛ (THE CASTLE IN HIMEJI - EVENING).
HOLZSCHNITT: HIMEJIJÔ - YÛ (DAS SCHLOSS IN HIMEJI - ABEND).
Japan. Shôwa period. 1928.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. Sign.: Yoshida. Condition A. Posthumous release. Slightly yellowed.

€ 400 - 500 | $ 472 - 590

2623
WOODBLOCK PRINT: KURA IN TOMONOURA (WAREHOUSES).
HOLZSCHNITT: KURA IN TOMONOURA.
Japan. Shôwa period. 1930.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, yoko-e. From ther serie Setonaikai (The Inland Sea). Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (printed, lat.). Condition A/B. Posthumous release. Minor foxing.

€ 300 - 400 | $ 354 - 472

2624
WOODBLOCK PRINT: SUZUKAWA.
HOLZSCHNITT: SUZUKAWA.
Japan. Shôwa period. 1935.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (printed, lat.). Condition A/B. Posthumous release. Binding hole on the upper right edge.

€ 300 - 400 | $ 354 - 472

2625
WOODBLOCK PRINT: NABESHIMA.
HOLZSCHNITT: NABESHIMA.
Japan. Shôwa period. 1930.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. From the series Setonaikai (The Inland Sea). Sign.: Yoshida Seal: Hiroshi, Hiroshi Yoshida (printed, lat.). Condition A/B. Posthumous release. Binding holes on the upper edge.

€ 300 - 400 | $ 354 - 472

2626
WOODBLOCK PRINT: OSAKA CASTLE (OSAKAJO).
HOLZSCHNITT: SCHLOSS OSAKA.
Japan. Shôwa period. 1935.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (printed, lat.). Condition A/B. Posthumous release. Binding holes on the left edge.

€ 300 - 400 | $ 354 - 472

2627
WOODBLOCK PRINT: KAGURAZAKA DORI.
HOLZSCHNITT: KAGURAZAKA DORI.
Japan. Shôwa period. 1929.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. The print Kagurazakadôri ugo no yo (The Kagurzakadôri by night in rain). Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (printed, lat.). Condition A/B. Posthumous release. Binding holes on the left edge.

300 - 400 | $ 354 - 472

2628
WOODBLOCK PRINT: WAITING FOR THE TIDE (SHIOMACHI).
HOLZSCHNITT: WARTEN AUF DIE GEZEITEN.
Japan. Shôwa period. 1930.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, yoko-e. From the serie Setonaikai (The Inland Sea). Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (grey Jizuri seal). Condition A/B. Binding holes on the upper edge.

€ 400 - 500 | $ 472 - 590

2629
WOODBLOCK PRINT: SARUSAWA POND (SARUSAWAIKE).
HOLZSCHNITT: DER TEICH VON SARUSAWA.
Japan. Shôwa period. 1933.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (grey Jizuri seal). Condition A.

€ 600 - 700 | $ 708 - 826

2630
WOODBLOCK PRINT: KINKAKU.
HOLZSCHNITT: KINKAKU.
Japan. Shôwa period. 1933.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (grey Jizuri seal). Condition A/B. Binding holes on the left edge, yellowed except for the upper left corner.

€ 400 - 500 | $ 472 - 590

2631
WOODBLOCK PRINT: PEACEFUL RIISHIRI (HOKKAI NAMI SHIZUKA - RISHIRI-SAN).
HOLZSCHNITT: FRIEDVOLLES RIISHIRI.
Japan. Shôwa period. 1938.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, yoko-e. Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.), red collector's seal. Publsiher: Yoshida (grey Jizuri seal). Condition A/B. Stains of glue in the upper corners.

€ 600 - 700 | $ 708 - 826

2632
WOODBLOCK PRINT: YOZAKURA IN RAIN (HARUSAME).
HOLZSCHNITT: YOZAKURA IM REGEN.
Japan. Shôwa period. 1935.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. From the series Sakura hachidai (Eight Cherry-subjects). Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (black Jizuri seal). Condition A/B. Binding holes on the left edge, defect in material on the upper edge in the paper.

€ 500 - 600 | $ 590 - 708

2633
WOODBLOCK PRINT: SANKEIEN.
HOLZSCHNITT: SANKEIEN.
Japan. Shôwa period. 1935.

Yoshida Hiroshi (1876-1950). Nishiki-e. Ôban, tate-e. From the series Sakura hachidai (Eight Cherry-subjects). Plum-garden in the Ueno Park. Sign.: Yoshida & Seal: Hiroshi, Hiroshi Yoshida (pencil, lat.). Publisher: Yoshida (grey Jizuri seal). Condition A.

€ 600 - 700 | $ 708 - 826

2634
WOODBLOCK PRINT: NIKKO.
HOLZSCHNITT: NIKKO.
Japan. Shôwa period. 1940.

Yoshida Toshi (1911-1995). Nishiki-e. Chûban, tate-e. The Yômei-mon (entrance gate) of the Tôshô-gû shrine in Nikkô. Sign.: Toshi & Seal: Yoshida Toshi, Toshi Yoshida (pencil, lat.). Condition A.

€ 200 - 300 | $ 236 - 354

2635
WOODBLOCK PRINT: HAWAIIAN FISHES A.
HOLZSCHNITT: HAWAIIANISCHE FISCHE A.
Japan. Shôw period. 1955.

Yoshida Toshi (1911-1995). Nishiki-e. Ôban, tate-e. Second colour variety in blue shades. The title is noted in pencil. Sign.: Toshi & Seal: Yoshida Toshi, Toshi Yoshida (pencil, lat.). Condition A.

€ 200 - 300 | $ 236 - 354

2636
WOODBLOCK PRINT: HAWAIIAN FISHES B.
HOLZSCHNITT: HAWAIIANISCHE FISCHE B.
Japan. Shôwa period. 1955.

Yoshida Toshi (1911-1995). Nishiki-e. Ôban, tate-e. Second colour variety in blue shades. The title is noted in pencil. Sign.: Toshi & Seal: Yoshida Toshi, Toshi Yoshida (pencil, lat.). Condition A.

€ 200 - 300 | $ 236 - 354

2637
WOODBLOCK PRINT: YODO RIVER.
HOLZSCHNITT: FLUSS YODO.
Japan. Shôwa period. 1942.

Yoshida Toshi (1911-1995). Nishiki-e. Chûban, yoko-e. Publisher: Yoshida (Jizuri seal). Sign.: Toshi & Seal: Yoshida Toshi, Toshi Yoshida (pencil, lat.). Condition A.

€ 300 - 400 | $ 354 - 472

2638
WOODBLOCK PRINT: ROCK GARDEN WITH LANTERN.
HOLZSCHNITT: STEINGARTEN MIT LATERNE.
Japan. Shôwa period.

Sekino Jun'ichirô (1914-1988). Nishiki-e, Mokumezuri. 63.1 x 22.8cm. Sign.: Jun. Sekino & Seal: Sekino. Condition A/B. Few slight creases.

€ 500 - 600 | $ 590 - 708

2639
WOODBLOCK PRINT: HONGKONG BOATS VI.
HOLZSCHNITT: HONGKONG BOATS VI.
Japan. Shôwa period. 1969.

Karhu Clifton (1927 Duluth - 2007 Kanazawa). Nishiki-e. Sheat no. 69/100. 18.5 x 29.3cm. Sign.: C. Karhu. Condition A/B. Mat window yellowed.

€ 300 - 400 | $ 354 - 472

2640
WOODBLOCK PRINT: SEMBON - KYOTO.
HOLZSCHNITT: SEMBON - KYOTO.
Japan. Shôwa period. 1970.

Karhu Clifton (1927 Duluth - 2007 Kanazawa). Nishiki-e. Sheat no. 81/100. 18.2 x 29.5cm. Sign.: C. Karhu (pencil). Condition A/B. Mat window yellowed.

€ 300 - 400 | $ 354 - 472

2641
WOODBLOCK PRINT: TSUBAKI NO4 (CAMELLIA NO. 4).
HOLZSCHNITT: TSUBAKI NO4 (KAMELIE NR. 4).
Japan. Shôwa period. 1981.

Sugiura Kazutoshi (1938 Kyôto). Screenprint with leaf gold. Sheet no. 69/70. 48.3 x 32.2cm. Sign.: K. Sugiura (pencil, lat.) & Seal: Sugiura. Condition A.

€ 400 - 500 | $ 472 - 590

2642
WOODBLOCK PRINT: HANASHÔBU NO7 (IRIS NO. 7).
HOLZSCHNITT: HANASHÔBU NO7 (IRIS NR. 7).
Japan. Shôwa period. 1980.

Sugiura Kazutoshi (1938 Kyôto). Screenprint with leaf gold. Sheet no. 59/60. 36.5 x 24.5cm. Sign.: K. Sugiura (pencil, lat.) & Seal: Sugiura. Condition A/B. Minor foxing.

€ 400 - 500 | $ 472 - 590

2643
WOODBLOCK PRINT: NINGYÔ (DOLL).
HOLZSCHNITT: NINGYÔ (PUPPE).
Japan. Shôwa period. 1978.

Sugiura Kazutoshi (1938 Kyôto). Screenprint with leaf gold. Sheet no. 1/100. 23.3 x 35.5cm. Sign.: K. Sugiura (pencil, lat.) & Seal: Sugiura. Condition A.

€ 200 - 300 | $ 236 - 354

2644
WOODBLOCK PRINT: KAZE (WIND).
HOLZSCHNITT: KAZE (WIND).
Japan. Shôwa period. Ca. 1970s.

Yoshida Tsukasa (1949). Nishiki-e. 24.5 x 28.2cm. Verso labeled with pencil "Jizuri 1", as a notice to the self-publishing of the print. Sign.: Tsukasa Yoshida (pencil, lat.). Condition A.

€ 200 - 300 | $ 236 - 354

2645
TWO NETSUKE.
ZWEI NETSUKE.
Japan. Meiji period. Late 19th c.

Ivory. A) Two Oni with a big kettle. Sign.: Tomomasa. W. 4cm. B) Ashinaga and Tenaga. Sign.: Tomohiro or Tomoyuki. H.5,9cm. Condition A/B.

€ 300 - 400 | $ 354 - 472 | ‡

VAN HAM

Kolosseum in Rom
Korkmodell | Italien | 19. Jahrhundert
Sammlung Detlef Rosen

Dekorative Kunst
31. Januar + 1. Februar 2018
Vorbesichtigung:
27.–29. Januar 2018

Katalogbestellungen | Online-Kataloge | Termine: **www.van-ham.com**

Van Ham Kunstauktionen Hitzelerstraße 2 | 50968 Köln
Tel.: +49 221 925862-0 | Fax: -4 | info@van-ham.com

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Echtheitsgarantie
Rückgaberecht

VAN HAM hat in diesem Frühjahr das Format der Online-Auktionen erfolgreich etabliert und ergänzt das traditionelle Auktionsprogramm nun mit kuratierten Online Sales, die für einen Zeitraum von ca. 14 Tagen fürs Bieten freigeschaltet sind. Mit einer unkomplizierten Registrierung und einem speziellen Rückgaberecht garantieren wir dabei einfaches und sicheres Mitsteigern. Die Online-Kataloge enthalten aussagekräftige Abbildungen, detaillierte Lot-Beschreibungen sowie Zustandsberichte und Versandkosten (s.u.).

Den Auftakt machte im April eine Offerte mit ausgewählten Grafiken aus dem Bereich der deutschen und internationalen Nachkriegskunst, die auf überaus großes Interesse stieß. Über 800 registrierte Bieter steigerten im Netz die Verkaufsquote auf mehr als 120% nach Wert. Die erfolgreiche Premiere wurde nur wenige Wochen später mit der Online-Auktion German Post War fortgesetzt.

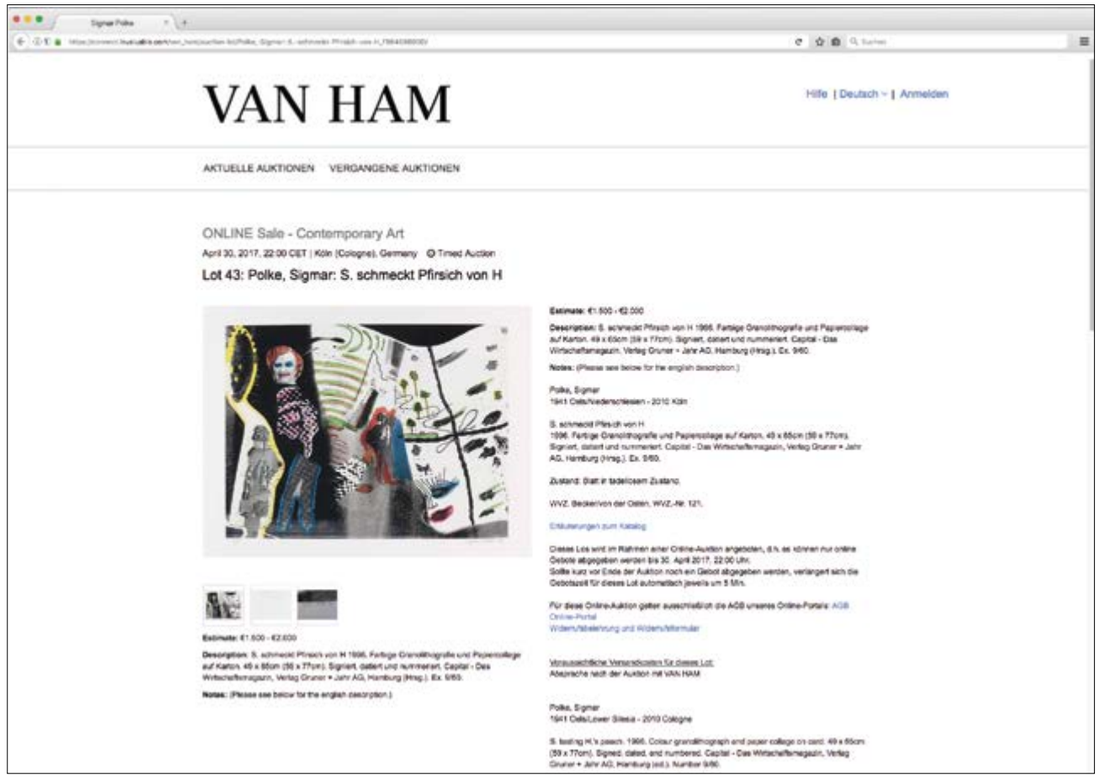
Die erfreulichen Ergebnisse bestärken VAN HAM in der Entscheidung, auch den Bereich der Online-Auktionen fest im Programm des Hauses zu integrieren. Mit Startgeboten, die schon im unteren dreistelligen Bereich beginnen, bieten die Online-Auktionen auch jungen Sammlern und Einsteigern die Möglichkeit ihr eigenes Kunstwerk online zu kaufen.

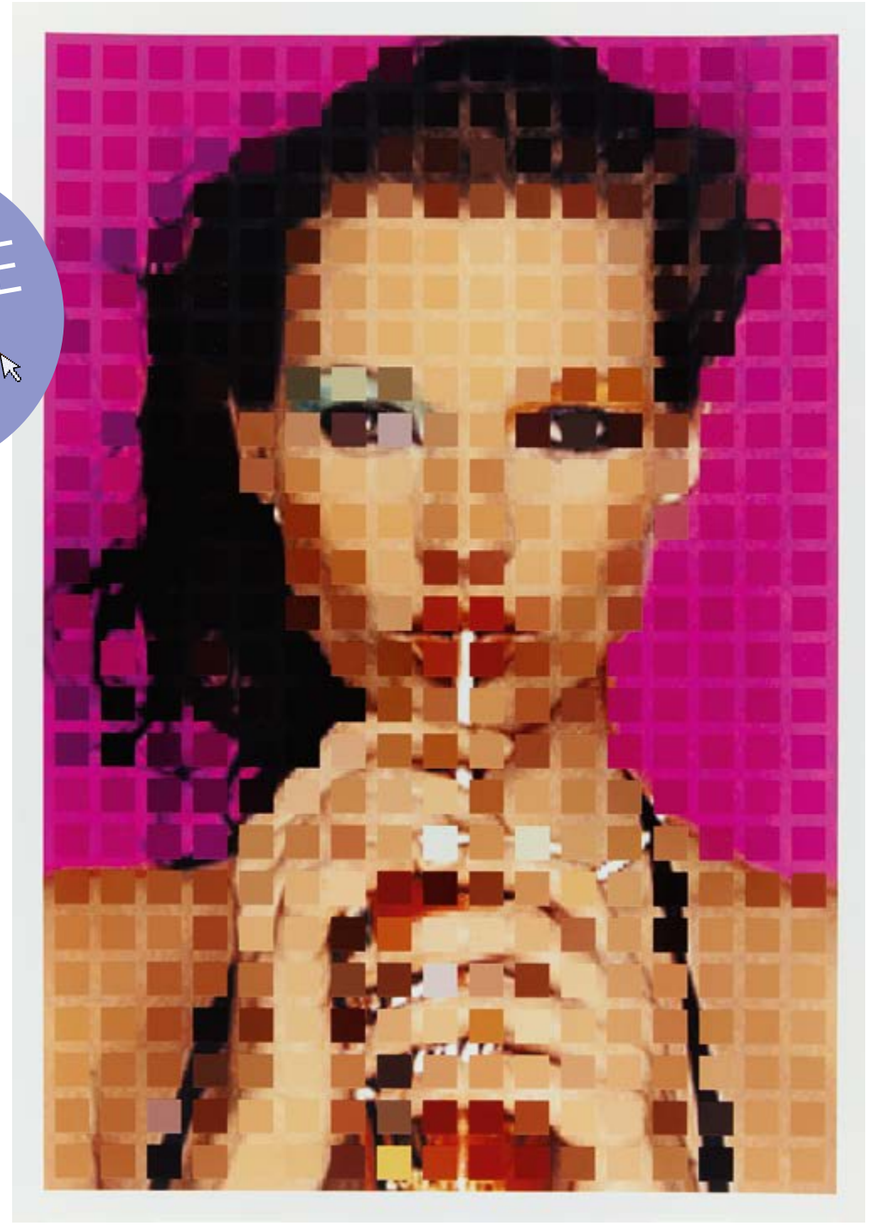
VAN HAM führt seine erfolgreichen Online-Auktionen u.a. mit den folgenden Themen fort:

- Conceptual Art
- Contemporary Editions
- documenta-Artists
- Editions
- Informel
- Outsider Art
- Photography
- Pop-Art
- Zeichnungen der Romantik

Über die genauen Termine informieren wir Sie per Newsletter, für den sie sich schnell und einfach auf www.van-ham.com registrieren können.

Ansicht des Online-Katalogs





Sarah Morris (1967)
KTMSS | 2000
C-Print auf Papier
31,5 x 21 cm
Ex. 11/100

ONLINE-AUKTION

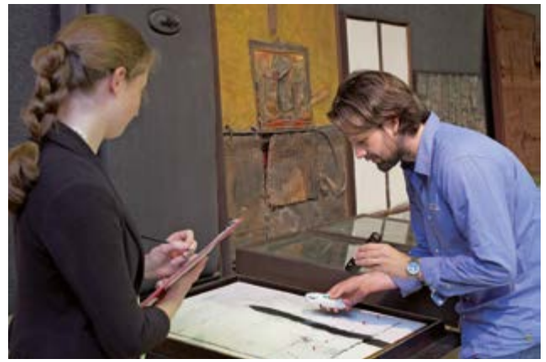
PHOTOGRAPHY
12.01.2018 – 25.01.2018

Einfache Registrierung | Echtheitsgarantie | Rückgaberecht

Professionelles Management von Künstlernachlässen

VAN HAM
ART ESTATE

Impressionen aus unserem Archiv



Bei der Verwaltung und Vermarktung künstlerischer Nachlässe ist ein kompetenter Partner unverzichtbar. VAN HAM bietet mit der Gründung von VAN HAM Art Estate eine umfassende Betreuung, die auf der langjährigen Erfahrung im Kunsthandel und dem traditionell großen, wissenschaftlichen Engagement beruht. Das richtige Management eines Künstlers, auch posthum, entscheidet über dessen öffentliche Präsenz und damit über seine Reputation und seinen Stellenwert auf dem Kunstmarkt.

Als Kunstauktionshaus besitzt VAN HAM entscheidende Vorteile: eine dominante Marktstellung, eingehende Fachkenntnisse, eine prominente Medienpräsenz, auflagenstarke Publikationen, eine eigene PR-Abteilung, einen modernen Internetauftritt sowie eine entsprechende Logistik mit ausreichend Lagerkapazitäten für die Kunstwerke und Archiv-Dokumente. Die Schlüsselqualifikationen von VAN HAM Art Estate liegen durch die jahrelange Erfahrung als Auktionshaus auf der Hand: Sichten, Bewerten, Aufarbeiten, Bewerben und Vermarkten.VAN HAM ist das einzige deutsche Auktionshaus, das maßgebliche Werkverzeichnisse zu international bekannten Künstlern wie Fritz Klimsch, Franz Roubaud und Karl Hofer publiziert hat. Zudem wurde 2012 das Karl Hofer Archiv übernommen und das Karl Hofer Komitee gegründet. Auch der gesamte künstlerische und dokumentarische Nachlass der Becher-Schülerin Tata Ronkholz wird von VAN HAM betreut.

VAN HAM Art Estate sieht es als seine Aufgabe an, die öffentliche Präsenz eines Künstlers durch die Nachlassverwaltung zu stärken und auszubauen: nicht nur durch Auktionen, sondern auch durch Leihverkehr mit Museen und Zusammenarbeit mit Galerien, um dadurch seine öffentliche Wahrnehmung und Position auf dem Markt zu steigern. Den Verkauf und Leihverkehr von Kunstwerken organisiert VAN HAM Art Estate, denn auch hier bedarf es Experten mit dem entsprechenden Wissen, sowie eines ausgebildeten Netzwerks mit Kuratoren, Restauratoren, Galeristen und Sammlern. Für die wissenschaftliche Arbeit ist VAN HAM Art Estate durch die Nutzung der Software HIDA, entwickelt von Foto Marburg und der Volkswagen-Stiftung, zur Archivierung von Museumsbeständen, dem Kölner Museumsverbund angeschlossen. Durch das Engagement von VAN HAM Art Estate kam die Kooperation mit der bundesgeförderten gemeinnützigen Stiftung Kunstfonds in Brauweiler zustande. Die Stiftung betreibt ein Archiv für Künstlernachlässe, um sie für Ausstellungsprojekte und die kunsthistorische Forschung anzubieten. Die Zusammenarbeit zwischen VAN HAM und der Stiftung Kunstfonds bildet eine einmalige Schnittstelle zwischen wissenschaftlicher Arbeit und Kunsthandel.

In vielen Fällen fehlt bei den nachfolgenden Generationen das Wissen, wie die Präsenz des verstorbenen Künstlers angemessen bewahrt wird. Mit den Stärken von VAN HAM Art Estate hingegen werden künstlerische Nachlässe professionell gemanagt, so dass die Bedeutung des Künstlers und dessen Werk hochgehalten wird.

Für weitere Informationen und Termine besuchen Sie uns im Internet unter **www.van-ham.com**

Mara Wallat
Tel.: +49 (221) 925862-51
m.wallat@van-ham.com

Nikolaus Biedermann
Tel.: +49 (221) 925862-53
n.biedermann@van-ham.com

VAN HAM Art Estate
Hitzelerstraße 2 | 50968 Köln
Tel.: +49 (221) 925862-0 | Fax: -4
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Erläuterungen zum Katalog

Jeder Zustandsbericht, der von VAN HAM Kunstauktionen vorliegt, ist die Meinung unserer Experten und kann nicht als zugesicherte Eigenschaft geltend gemacht werden.

Zustandsbeschreibungen für Möbel und Kunstgewerbe

Zustand A Guter Zustand, kleine Ergänzungen, leichte Gebrauchsspuren, minimale Beschädigungen

Zustand B gebrauchsfähig, Oberflächenbeschädigungen, Ergänzungen, bestoßen, leicht repariert und beschädigt, gedellt, zerkratzt

Zustand C restaurierungsbedürftig, Ergänzungen, stark repariert und beschädigt

Zusatzabbildungen und Kodierung zu Zustandsbeschreibungen bei japanischen Holzschnitten finden Sie unter: www.van-ham.com

Gemälde
Maßangaben gelten in folgender Reihenfolge: Höhe, Breite, Tiefe. Maße für Arbeiten auf Papier beziehen sich auf die Blattgröße, sofern nicht anders angegeben.

Zustand
Da die Katalogtexte i.d.R. keine Angaben über den Zustand von Medium, Träger und Rahmen enthalten, erteilen wir Ihnen gerne einen Zustandsbericht auf Anfrage. Für Rahmen kann keine Haftung übernommen werden.

Name ohne Zusatz Unserer Meinung nach ein zweifelsfreies Werk des angegebenen Künstlers.

zugeschrieben Unserer Meinung nach wahrscheinlich in Gänze oder in Teilen ein Werk des angegebenen Künstlers.

Werkstatt/Schule Unserer Meinung nach aus der Werkstatt des angegebenen Künstlers, vermutlich unter seiner Aufsicht.

Umkreis Unserer Meinung nach ein zeitgenössisches Werk, das den Einfluss des angegebenen Künstlers zeigt.

Nachfolge Unserer Meinung nach ein Werk im Stil des genannten Künstlers, aber nicht notwendigerweise von einem seiner Schüler. Ohne verbindliche Angabe der Zeit.

Art des Unserer Meinung nach ein Werk im Stil des angegebenen Künstlers zu späterer Zeit.

nach Unserer Meinung nach eine Kopie eines Werkes des angegebenen Künstlers.

Gemäldetitel in „…" Unserer Meinung nach ist das Werk von der Hand des Künstlers betitelt.

Signiert/datiert Unserer Meinung nach ist das Werk von der Hand des Künstlers signiert und/oder datiert.

Bezeichnet Unserer Meinung nach ist das Werk von anderer Hand signiert/datiert.

Explanations to the Catalogue

Each condition report which has been made available by VAN HAM Fine Art Auctions is the opinion of our experts and does not constitute any claim of guarantee by VAN HAM Fine Art Auctions.

Descriptions of condition for furniture and works of art

Condition A in good condition, minor additions, slight signs of wear, very minor damage

Condition B in working order, surface abrasions, additions, minor repairs and minor damage, scratched, chipped, dented

Condition C in need of restoration, additions, major repairs and major damage

You will find additional illustrations for many objects and the Codes for the description of Japanese prints on: www.van-ham.com

Paintings
Specification of measurements are given in the following order: height, width, depth. Specification of measurements on paper refer to the size of the sheet, if not noted differently.

Condition
Since the catalogue text normally contains no particulars about the condition of medium, substrateand frame, we will be happy to provide you a condition report information upon request. No liability can be accepted for frames.

Name without addition In our opinion undoubtedly a work of the stated artist.

zugeschrieben (attributed) In our opinion probably wholly or partly a work of the stated artist.

Werkstatt/Schule *(workshop/school)* In our opinion from the workshop of the stated artist, presumably under his supervision.

Umkreis *(circle)* In our opinion a contemporary work showing the influence of the stated artist.

Nachfolge *(follower)* In our opinion a work in the style of the stated artist, but not necessarily by a pupil of his. Without a binding statement about the time of creation

Art des *(style of)* In our opinion a work in the style of the stated artist from a later period.

nach *(after)* In our opinion a copy of a work of the stated artist.

Painting title in "…" In our opinion the work was personally titled by the artist.

signed/dated In our opinion the work was personally signed and/or dated by the artist.

described In our opinion the work was signed/dated by someone else later.

Export

Umsatzsteuer
Von der Umsatzsteuer (USt) befreit sind Ausfuhrlieferungen in Drittländer (d.h. außerhalb der EU) und – bei Angabe der USt.-Identikations-Nr. – auch an Unternehmen in anderen EU-Mitgliedstaaten. Nehmen Auktionsteilnehmer ersteigerte Gegenstände selber in Drittländer mit, wird ihnen die USt erstattet, sobald dem Versteigerer der Ausfuhr- und Abnehmernachweis vorliegen.

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Bei Ausfuhr aus der EU sind das Europäische Kulturgüterschutzabkommen von 1993 und die UNESCO-Konvention von 1970 zu beachten. Bei einem Gesamtwarenwert ab € 1.000 ist die Vorlage von Ausfuhrgenehmigungen beim Zoll zwingend erforderlich. Für die Erstellung dieser Papiere berechnen wir € 25.
Bei Kunstwerken, die älter als 50 Jahre sind und folgende Wertgrenzen übersteigen, ist zusätzlich eine Genehmigung des Landeskultusministeriums erforderlich:

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- Aquarelle, Gouachen und Pastelle ab € 30.000
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- Antiquitäten ab € 50.000

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Seit 6.8.2016 gilt das neue deutsche Kulturgutschutzgesetz (KGSG) für Exporte auch in ein anderes EU-Land. Bei Kunstwerken, die älter als 75 Jahre sind und folgende Wertgrenzen übersteigen, ist eine Genehmigung des Landeskultusministeriums erforderlich:

- Gemälde ab einem Wert von € 300.000
- Aquarelle, Gouachen und Pastelle ab € 100.000
- Skulpturen ab € 100.000
- Antiquitäten ab € 100.000

Ausfuhrgenehmigungen werden durch Van Ham beim Landeskultusministerium NRW beantragt und sollen lt. KGSG binnen 10 Tagen erteilt werden. Bei Fragen wenden Sie sich bitte an Frau Anja Bongartz (a.bongartz@van-ham.com; Tel.: +49 (221) 925862-17).

Cites
Mit einem ‡ gekennzeichnete Objekte wurden unter Verwendung von Materialien hergestellt, für die beim Export in Länder außerhalb des EU-Vertragsgebietes eine Genehmigung nach CITES erforderlich ist. Wir machen darauf aufmerksam, dass eine Genehmigung im Regelfall nicht erteilt wird.

Export

Export
Exports to third (i.e. non-EU) countries will be exempt from VAT, and so will be exports made by companies from other EU member states if they state their VAT identification number. Persons who have bought an item at auction and export it as personal Luggage to any third country will be refunded the VAT as soon as the form certifying the exportation and the exporter's identity has been returned to the auctioneer. Our staff will be glad to advise you on the export formalities. Export to countries outside the European Community is subject to the restrictions of the European Agreement for the Protection of Cultural Heritage from 1993 and the Unesco conventions from 1970.

Export from the EU:
Proof of lawful export at the customs is obligatory if the overall value is € 1,000 or more. For preparing the documents of proof we will charge € 25. Art work that are older than 50 years and exceed the following values need an additional permit by the State Ministry of Culture:

- Paintings with a value of € 150,000 or more
- Water colours, gouaches und pastels with a value of € 30.000 or more
- Sculptures with a value of € 50.000 or more
- Antiques with a value of € 50.000 or more

Export within the EU:
The new Act to Protect German Cultural Property against Removal (Kulturgutschutzgesetz, hereafter KGSG) has come into effect on 6 August, 2016 also for exports into another EU country. Art works that are older than 75 years and exceed the following values need an additional permit by the State Ministry of Culture:

- Paintings with a value of € 300,000 or more
- Water colours, gouaches und pastels with a value of € 100.000 or more
- Sculptures with a value of € 100.000 or more
- Antiques with a value of € 100.000 or more

Van Ham will apply for the export license at the State Ministry of Culture which according to the KGSG shall be approved within 10 days. If you have further questions, please contact Anja Bongartz (a.bongartz@van-ham.com. phone: +49 (221) 925862-17).

Cites
Objects marked with a ‡ are made of materials, for whose export into countries outside the EU contract area a permission due to Cites regulations is necessary. We point out that such a permission is usually not given.

Käufe

Katalogversand
Wir schicken Ihnen gern unseren aktuellen Katalog zu, den Sie über das Internet (www.van-ham.com) oder telefonisch unter 0221 925862-13 bestellen können. Auf gleichem Wege können Sie auch ein Katalogabonnement bestellen.

Vorbesichtigung
Während unserer Vorbesichtigung sind sämtliche zum Aufruf kommenden Gegenstände in unseren Räumen zu besichtigen. Für Fragen stehen Ihnen unsere Experten zur Verfügung.

Schriftliche/telefonische Gebote
Bitte beachten Sie, dass Gebote schriftlich, per Fax oder über unseren Online-Katalog, spätestens 24 Stunden vor der Auktion, bei uns eintreffen müssen, da wir sonst deren Ausführung nicht zusichern können. Die angegebenen Höchstgebote werden nur so weit in Anspruch genommen, bis die Mindestpreise erreicht oder bis die Saalbieter bzw. andere schriftliche Aufträge überboten sind. Bei Schätzpreisen ab € 500 haben Sie auch die Möglichkeit, telefonisch mitzusteigern.

Ausruf und Steigerung
Die im Katalog aufgeführten Objekte werden ca. 20 % unterhalb des Schätzpreises, damit i.d.R. unterhalb des Limits, ausgerufen. Gesteigert wird in max. 10 %-Schritten, wobei sich der Auktionator Abweichungen vorbehält.

Aufgeld
Auf den Zuschlag wird ein Aufgeld von 28 % auf die ersten € 250.000 und auf die darüber hinausgehenden Beträge von 25 % inkl. MwSt. (ohne Ausweis) berechnet. Objekte mit Sternchen (*) werden mit MwSt-Ausweis berechnet. D.h. auf den Zuschlag wird ein Aufgeld von 24 % auf die ersten € 250.000 und auf die darüber hinausgehenden Beträge von 21 % berechnet. Auf die Summe von Zuschlag und Aufgeld wird hierbei die gesetzliche Umsatzsteuer von z.Zt. 19 % erhoben. Für Personen, die vorsteuerabzugsberechtigt sind, besteht generell die Möglichkeit des MwSt.-Ausweises. Wir bitten um schriftliche Mitteilung vor Rechnungsstellung.

Einlieferungen aus Drittländern
Objekte, die temporär aus einem Drittland eingeführt wurden, sind im Katalog mit einem „N“ gekennzeichnet. Bei der Übergabe dieser Kunstwerke durch VAN HAM an den Käufer wird dieser zum Importeur und schuldet VAN HAM die Einfuhrumsatzsteuer in Höhe von z.Zt. 7 %. So gekennzeichnete Kunstwerke werden differenzbesteuert angeboten und die Einfuhrumsatzsteuer wird als Umlage in Höhe von 8 % weiterberechnet. Durch die Weiterberechnung der Einfuhrumsatzsteuer erhöht sich das Aufgeld für die ersten € 250.000 auf 36 % und für die darüber hinausgehenden Beträge auf 33 %. Die Einfuhrumsatzsteuer wird als solche nicht getrennt ausgewiesen. Auf Anfrage unmittelbar nach der Auktion, kann die Rechnung für diese Objekte regelbesteuert ausgestellt werden. Der Mehrwertsteuerausweis kann dann zum Vorsteuerabzug berechtigen bzw. kann bei einem Ausfuhrnachweis in ein Drittland erstattet werden.

Folgerechtsumlage
VAN HAM ist gemäß § 26 UrhG zur Zahlung einer gesetzlichen Folgerechtsgebühr auf den Verkaufserlös aller Originalwerke der bildenden Kunst und der Photographie verpflichtet, deren Urheber noch nicht 70 Jahre vor dem Ende des Kalenderjahres des Verkaufs verstorben sind. Der Käufer ist an dieser Gebühr mit 1,5 % auf den Zuschlag beteiligt.

Zahlung
Käufe müssen in bar, mit Scheck oder mit EC-Karte während der Auktion bzw. bis spätestens zwei Wochen nach Rechnungsstellung bezahlt werden. Während oder unmittelbar nach Auktion ausgestellte Rechnungen unterliegen der Nachprüfung und können berichtigt werden. Bei Überweisungen oder Zahlungen in anderer Währung gehen Kursverlust und Bankspesen zu Lasten des Käufers. Bei Zahlungsverzug können auf den Rechnungsbetrag Zinsen in Höhe von 1 % pro angebrochenen Monat berechnet werden.

Abholung
Bezahlte Objekte können während der Auktion abgeholt werden. Bei späterer Abholung bitten wir um kurze Nachricht, um Wartezeiten zu vermeiden. Objekte, die nicht spätestens drei Wochen nach Rechnungslegung abgeholt wurden, können auf Kosten des Käufers eingelagert werden.

Versand/Zoll
Nach Erhalt einer schriftlichen Versandanweisung wird der Versand bestmöglich durchgeführt und auf Wunsch versichert. Bei einem Versand in ein Nicht-EU-Land ist bei einem Gesamtwarenwert ab € 1.000 die Vorlage von Ausfuhrgenehmigungen beim Zoll zwingend erforderlich. Für die Erstellung dieser Papiere berechnen wir € 25.

Auktionsergebnisse
Auktionsergebnisse werden in Echtzeit in den Onlinekatalog übertragen. Diese bedürfen der Nachprüfung und sind ohne Gewähr. Auf Wunsch schicken wir Ihnen Ergebnis- und Restantenlisten zu. Ab dem ersten Werktag nach Auktion können Sie bei uns die Ergebnisse erhalten und unter www.van-ham.com einsehen (Telefon: 0221 925862-0).

Nachverkauf
In der Woche nach der Auktion können die unverkauften Objekte bei uns besichtigt und zum Schätzpreis plus Aufgeld erworben werden.

Ein Euro entspricht 1,18 US $ bei den Schätzpreisen.

Purchases

Catalogue mailing
We will be happy to send you our latest catalogue which you may order by telephone +49 221 925862-13 or via our home page (www.van-ham.com) and pay by credit card. You may also order a catalogue subscription.

Preview
All items to be auctioned may be inspected at our premises during our preview. Our experts will be available for any questions you might have.

Commission/telephone bids
Please note that written or faxed bids or bids via our online catalogue must be received at least 24 hours before the auction commences. Otherwise we will not be able to warrant consideration. The stated maximum bid will only be exploited until the reserve has been achieved or a bidder at the auction resp. other written quotations are outbid. On lots with estimates exceeding € 500 you are also able to bid by telephone.

Offer for sale and auctioning
The objects listed in the catalogue will be offered for sale approximately 20 % below the estimated price i.e. usually below the reserve. Auctioning will progress in max. 10 %-steps; the auctioneer reserves the right to deviations.

Buyers premium
For objects sold under the margin scheme a buyers premium of 28 % on the first € 250,000 and 25 % on all monies in excess thereof including VAT will be added on the bid award. Lots marked with * will be sold with VAT and are calculated in line with standard taxation, i.e. statutory turnover tax is levied on the bid price plus 24 % premium on the first € 250,000 and 21 % on all monies in excess thereof. VAT currently amounts to 19 %. Dealers who are entitled to prior-tax deduction generally have the option of regular taxation. We kindly request these dealers to inform us before invoicing.

Acquisition from third countries
Objects, that have been imported from outside the EU to be sold at auction under Temporary Admission, marked with “N”. When VAN HAM releases such property to the buyer, he/she will become the importer and must pay VAN HAM’s import VAT of currently 7 % to VAN HAM. These lots will be invoiced under the margin scheme and are thus offered under on-charging the import VAT as apportionment in the amount of 8 %. By the recharging of the import sales tax the buyer’s premium increases to 36 % for the first € 250,000 and to 33 % for the exceeding amount. The import sales tax as such is not separately identified. Upon request immediately after the auction the invoice for these objects can be made out with regular taxation. The value added tax can then entitle to deduct pre-tax or be refunded with an export certificate for a third country.

Artist’s Resale Right
In accordance with § 26 of the German Copyright Law / UrhG VAN HAM is legally obligated to pay droit de suite (artist’s resale right) on all original works of art as well as original photographic works, whose authors have not been deceased at least 70 years before the end of the legal year of purchase. The buyer is currently required to contribute 1.5 % of the hammer price for this purpose.

Payment
Purchases must be paid in cash, by cheque or EC card during the auction resp. two weeks after invoicing at the latest. Invoices made during or immediately after the auction are subject to review and may be corrected.
In case of remittance or payment in other currencies, exchange losses and bank expenses go to the account of the purchaser. In case of payment delay, interest to the amount of 1 % per started month may be added to the invoice total.

Pick-up
Paid objects may be picked up during the auction. In case of pick-up at a later date, we kindly request notification in order to avoid waiting times. Objects not picked up three weeks after invoicing at the latest may be stored at the purchaser’s expenses.

Shipment/Export licence
Upon receipt of a written shipment notification, shipment will be made to the best conditions possible and will be insured upon request. For shipment to a NON-EU-country in case of invoices of more than € 1,000 export documents have to be presented at costumes which we will prepare for your for a fee of € 25.

Auction results
Auction results are transferred in real time to the online catalogue. No responsibility is taken for the correctness of the results. List of results and unsold items will be mailed upon request. Starting the first workday after the auction, you may enquire about the results and find them at www.van-ham.com (telephone: +49 221 925862-0).

After sale
Starting the first day after the auction, the unsold objects may be inspected at our premises and may be purchased at the estimate plus premium.

One Euro is equivalent to 1.18 US $ concerning the estimates.

Einlieferung

Schätzungen
Wir geben Ihnen gerne kostenlose und unverbindliche mündliche Schätzungen für Ihre Objekte, die Sie während unserer Geschäftszeiten präsentieren.
Sollten Sie nicht die Möglichkeit haben, persönlich zu kommen, geben wir gerne eine Schätzung anhand von Photos, die Sie uns bitte mit zusätzlichen Informationen über Größe, Signaturen, Zustand etc. per Post oder Email zuschicken.
Bei größeren Sammlungen kommen unsere Experten auch gern auf Wunsch zu Ihnen nach Hause.

Provision
Unsere Provision beträgt 15 % vom Zuschlagpreis, bzw. 25 % bei Zuschlägen bis € 2.000. Sollte ein Objekt unverkauft bleiben, entstehen für Sie keine Bearbeitungs- bzw. Versicherungskosten.

Folgerechtsumlage
Der Einlieferer ist gemäß § 26 UrhG zur Zahlung einer gesetzlichen Folgerechtsgebühr auf den Verkaufserlös aller Originalwerke der bildenden Kunst und der Photographie verpflichtet, deren Urheber noch nicht 70 Jahre vor dem Ende des Kalenderjahres des Verkaufs verstorben sind.
Der Einlieferer wird für diese Gebühr pauschal mit 1 % vom Hammerpreis, ggf. zuzüglich gesetzlicher Mehrwertsteuer, belastet und ist damit von der eigenen Verpflichtung zur Zahlung des Folgerechts befreit.

Abbildungen
Die Kosten für Farbabbildungen sind gestaffelt nach Größe (von € 65 bis € 600 netto).

Transport
Gerne organisieren wir Ihnen günstige Transporte auf Anfrage.

Versicherung
Die uns anvertrauten Gegenstände sind auf unsere Kosten versichert.

Restaurierung
Wir vermitteln Ihnen fachgerechte Restaurierungen, die bei Verkäufen empfehlenswert erscheinen.

Abrechnung
Fünf bis sechs Wochen nach Auktion erhalten Sie Ihre Abrechnung zusammen mit einem Verrechnungsscheck, vorbehaltlich des Zahlungseingangs vom Käufer. Für andere Zahlungsmethoden bitten wir um kurze Nachricht.

Markus Eisenbeis
geschäftsführender Gesellschafter
öffentl. best. u. vereidigter Kunstversteigerer

Consignment

Estimates
We will gladly give you free and non-committal oral estimations for your objects, which you may bring onto our premises during our business hours.
Should you be unable to come personally, we will gladly mail you an estimate based upon photographs which you kindly will send to us by post or email along with additional information on size, signatures, condition, etc.
For larger collections, our experts will also visit you at home, if you wish.

Commission
Our commission is 15 % of the hammer price resp. 25 % in case of a hammer price up to € 2.000. Should an object not be sold, you will not incur any handling resp. insurance cost.

Artist´s Resale Right (Droit de Suite)
In accordance with § 26 of the German Copyright Law / UrhG the consigner is legally obligated to pay droit de suite (artists' resale rights) on all original works of art as well as original photographic works, whose authors are not dead or did not decease 70 years before the end of the legal year of purchase. The consignor is currently required to contribute 1 % of the hammer price plus statutory VAT, if applicable, for this purpose and is therefore released from all personal obligations to pay the droit de suite.

Illustrations
The illustration costs for colour are graduated depending upon size (from € 65 and € 600 net).

Transport
We will gladly take over pick-up including packaging of your items to be brought to our premises. Please enquire about our favourable conditions also for a collect transport. In case of visits to your house, we will gladly transport your items to be brought to our premises to the extent possible free of charge.

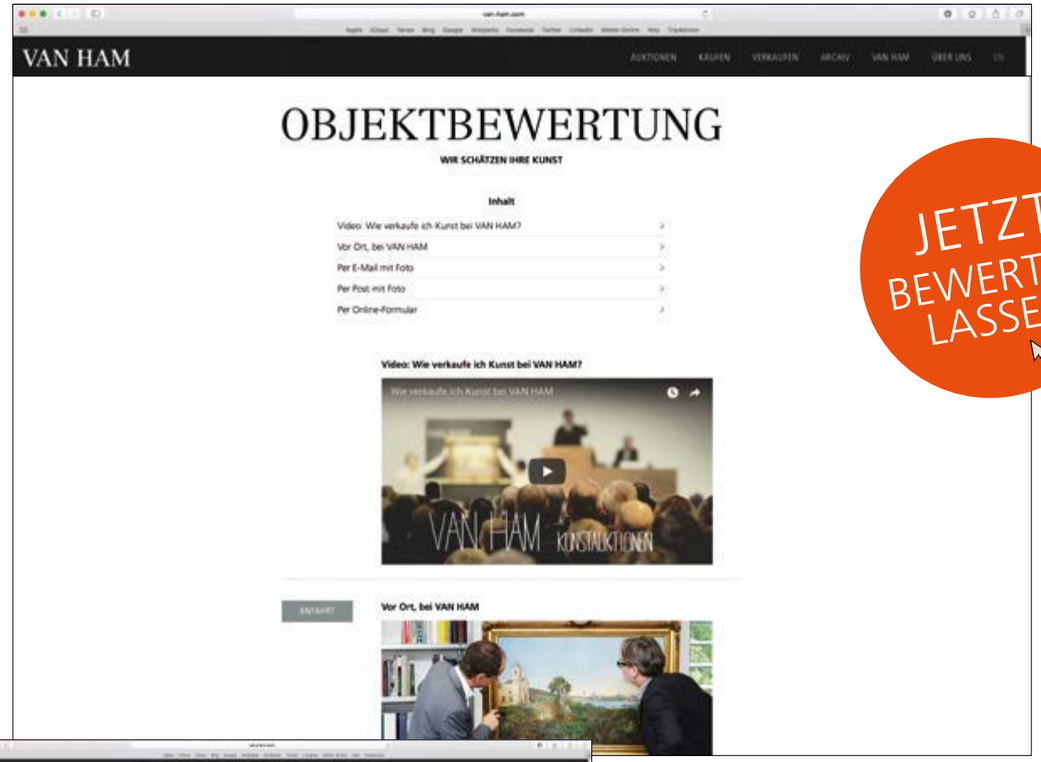
Insurance
The items entrusted to us will be insured at our expenses.

Restoration
We will procure favourably-priced restoration services for you, which appear recommendable for sales.

Accounting
Five to six weeks after the auction you will receive your settlement statement together with a collection-only check subject to receipt of payment from the buyer. Please inform us of any other desired payment modes.

Markus Eisenbeis
Managing Director | General Partner | Publicly appointed, sworn auctioneer for arts and antiques

Sie möchten wissen, was Ihre Kunst wert ist?



JETZT BEWERTEN LASSEN

VAN HAM bewertet Ihre Kunst kostenlos und unverbindlich – vor Ort, per Post, per E-Mail oder ganz einfach über:

www.van-ham.com/objektbewertung

Im Online-Formular
müssen Sie nur:

1. Kontaktdaten hinterlegen
2. Objektinformationen eingeben
3. Fotos hochladen

Unsere Experten melden sich zeitnah mit einer Bewertung bei Ihnen.

Allgemeine Geschäftsbedingungen

V1. Versteigerung

V1.1 VAN HAM Kunstauktionen GmbH & Co. KG (nachfolgend VAN HAM) versteigert in einer öffentlichen Versteigerung gemäß §§ 474 Abs.1 Satz 2, 383 Abs. 3 Satz 1 BGB als Kommissionär im eigenen Namen und für Rechnung der Auftraggeber, die unbenannt bleiben.

V1.2 Die zur Versteigerung kommenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Dabei haften die Kunden für von ihnen verursachte Schäden an den ausgestellten Objekten.

V2. Beschaffenheit, Gewährleistung

V2.1 Die zur Versteigerung gelangenden und im Rahmen der Vorbesichtigung prüfbaren und zu besichtigenden Gegenstände sind ausnahmslos gebraucht. Sie haben einen ihrem Alter und ihrer Provenienz entsprechenden Erhaltungszustand. Beanstandungen des Erhaltungszustandes werden im Katalog nur erwähnt, wenn sie nach Auffassung von VAN HAM den optischen Gesamteindruck des Gegenstandes maßgeblich beeinträchtigen. Das Fehlen von Angaben zum Erhaltungszustand hat damit keinerlei Erklärungswirkung und begründet insbesondere keine Garantie oder Beschaffenheitsvereinbarung im kaufrechtlichen Sinne. Kunden können einen Zustandsbericht für jeden Gegenstand vor der Auktion anfordern. Dieser Bericht, mündlich oder in Schriftform, enthält keine abweichende Individualabrede und bringt lediglich eine subjektive Einschätzung von VAN HAM zum Ausdruck. Die Angaben im Zustandsbericht werden nach bestem Wissen und Gewissen erteilt. Sie sind keine Garantien oder Beschaffenheitsvereinbarungen und dienen ausschließlich der unverbindlichen Information. Gleiches gilt für Auskünfte jedweder Art, sei es mündlich oder schriftlich. In allen Fällen ist der tatsächliche Erhaltungszustand des Gegenstands zum Zeitpunkt seines Zuschlages die vereinbarte Beschaffenheit im Sinne der gesetzlichen Bestimmungen (§§ 434ff BGB). Der Gegenstand wird verkauft, wie er zum Zeitpunkt der Versteigerung steht und liegt.

V2.2 Alle Angaben im Katalog beruhen auf den bis zum Zeitpunkt der Drucklegung veröffentlichten oder sonst allgemein zugänglichen wissenschaftlichen Erkenntnissen. Wird zusätzlich ein Internet-Katalog erstellt, sind dennoch die Angaben der gedruckten Fassung maßgeblich; nur in den Fällen, in denen kein gedruckter Katalog vorliegt, bzw. die Gegenstände im Rahmen einer sog. stillen Auktion versteigert werden, ist der Internetkatalog maßgeblich. VAN HAM behält sich vor, Katalogangaben über die zu versteigernden Gegenstände zu berichtigen. Diese Berichtigung erfolgt durch schriftlichen Aushang am Ort der Versteigerung und/oder mündlich durch den Auktionator unmittelbar vor der Versteigerung des einzelnen Gegenstandes. Die berichtigten Angaben treten an die Stelle der Katalogbeschreibung.

V2.3 Unabhängig von der Regelung unter Ziffer V2.1 sind Teil der mit dem Käufer vereinbarten Beschaffenheit nur diejenigen Katalogangaben, die sich auf die Urheberschaft des Gegenstandes beziehen. Eine besondere Garantie, aus der sich darüber hinausgehende Rechte (§§443, 477 BGB) ergeben, wird von VAN HAM nicht übernommen. Weitere Beschaffenheitsmerkmale als die Urheberschaft des Gegenstandes sind auch dann nicht vertraglich vereinbart, wenn der Gegenstand aus Gründen der Werbung herausgestellt wird. Der Katalog enthält insoweit nur Angaben und Beschreibungen, ohne dass damit eine Beschaffenheit vereinbart wird. Das gleiche gilt für die im Katalog befindlichen Abbildungen. Diese Abbildungen dienen dem Zweck, dem Interessenten eine Vorstellung von dem Gegenstand zu geben; sie sind weder Bestandteil der Beschaffenheitsvereinbarung noch eine Garantie für die Beschaffenheit. Im Rahmen der Auktion werden ausschließlich die jeweiligen Gegenstände, nicht jedoch die Rahmen, Passepartouts sowie Bildglas versteigert. Für Teile, die kein Bestandteil des versteigerten Gegenstandes sind, übernimmt VAN HAM keine Haftung.

V2.4 Eine Haftung von VAN HAM wegen etwaiger Mängel wird ausdrücklich ausgeschlossen, sofern VAN HAM seine Sorgfaltspflichten erfüllt hat. Die Haftung für Leben, Körper- und Gesundheitsschäden bleibt davon unberührt.

V2.5 Weist der Käufer jedoch innerhalb eines Jahres nach Übergabe des Gegenstandes nach, dass Katalogangaben über die Urheberschaft des Gegenstandes unrichtig sind und nicht mit der anerkannten Meinung der Experten am Tag der Drucklegung übereinstimmten, verpflichtet sich VAN HAM unabhängig von Ziffer V2.4, seine Rechte gegenüber dem Auftraggeber geltend zu machen. Im Falle der erfolgreichen Inanspruchnahme des Auftraggebers erstattet VAN HAM dem Erwerber das von dem Auftraggeber selbst tatsächlich Erlangte bis maximal zur Höhe des gesamten Kaufpreises. Darüber hinaus verpflichtet sich VAN HAM für die Dauer von einem Jahr bei erwiesener Unechtheit zur Rückgabe der vollständigen Kommission. Voraussetzung ist jeweils, dass keine Ansprüche Dritter an dem Gegenstand bestehen und der Gegenstand am Sitz von VAN HAM in Köln in unverändertem Zustand zurückgegeben wird. Der Unrichtigkeitsnachweis gilt u.a. als geführt, wenn ein international anerkannter Experte für den im Katalog angegebenen Urheber die Aufnahme des Gegenstandes in das von ihm erstellte Werkverzeichnis („Catalogue Raisonné") verweigert.

V2.6 Schadensersatzansprüche gegen VAN HAM wegen Rechts- und Sachmängeln sowie aus sonstigen Rechtsgründen (inkl. Ersatz vergeblicher Aufwendungen, entgangenen Gewinn sowie Ersatz von Gutachterkosten) sind ausgeschlossen, soweit sie nicht auf vorsätzlichem oder grob fahrlässigem Handeln von VAN HAM oder auf der Verletzung wesentlicher Vertragspflichten durch VAN HAM beruhen.

V2.7 VAN HAM haftet nicht auf Schadensersatz (inkl. Ersatz vergeblicher Aufwendungen, entgangenen Gewinn oder dem Ersatz von Gutachterkosten) im Falle einfacher Fahrlässigkeit sowohl eigener als auch seiner Organe, gesetzlichen Vertreter, Angestellten oder sonstigen Erfüllungsgehilfen, soweit es sich nicht um eine Verletzung vertragswesentlicher Pflichten handelt. Vertragswesentlich sind die Verpflichtung zur Übergabe des Gegenstandes nach Eingang des vollständigen Verkaufspreises in dem Zustand in dem der Gegenstand zum Zeitpunkt der Versteigerung war, Angaben über die Urheberschaft des Gegenstandes sowie Beratungs-, Schutz- und Obhutspflichten, die den Schutz von Leib oder Leben des Kunden oder dessen Personal bezwecken.

Bei einfach fahrlässiger Verletzung wesentlicher Vertragspflichten ist die Haftung von VAN HAM begrenzt auf den Ersatz des vertragstypischen, vorhersehbaren Schadens, pro schadensverursachendem Ereignis bis zu einer Höhe von maximal dem Doppelten der vom Kunden für den Gegenstand, auf den sich die verletzte Vertragspflicht bezieht, zu zahlenden Vergütung. Insbesondere mittelbare Schäden werden nicht ersetzt.

V2.8 Die vorstehenden Haftungsausschlüsse und -beschränkungen gelten in gleichem Umfang zugunsten der Organe, gesetzlichen Vertreter, Angestellten und sonstigen Erfüllungsgehilfen von VAN HAM.

V2.9 Die Einschränkungen der Ziffern V2.6 und V2.7 gelten nicht für die Haftung von VAN HAM wegen vorsätzlichen Verhaltens, für garantierte Beschaffenheitsmerkmale, wegen Verletzung des Lebens, des Körpers oder der Gesundheit oder nach dem Produkthaftungsgesetz.

V2.10 Alle Ansprüche gegen VAN HAM verjähren ein Jahr nach Übergabe des zugeschlagenen Gegenstandes, soweit sie nicht auf einer vorsätzlichen Rechtsverletzung beruhen oder gesetzlich unabdingbare, längere Verjährungsfristen vorgegeben sind.

V3. Durchführung der Versteigerung, Gebote

V3.1 Die im Katalog angegebenen Schätzpreise sind keine Mindest- oder Höchstpreise, sondern dienen nur als Anhaltspunkt für den Verkehrswert der Gegenstände ohne Gewähr für die Richtigkeit. Andere Währungsangaben als Euro dienen lediglich der Information und sind unverbindlich. Gegenstände von geringem Wert können als Konvolute außerhalb des Katalogs versteigert werden.

V3.2 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen.

V3.3 Alle Gebote gelten als vom Kunden im eigenen Namen und für eigene Rechnung abgegeben. Will ein Kunde Gebote im Namen eines Dritten abgeben, so hat er dies 24 Stunden vor Versteigerungsbeginn unter Nennung von Namen und Anschrift des Vertretenen und unter Vorlage einer schriftlichen Vollmacht mitzuteilen. Andernfalls kommt der Kaufvertrag bei Zuschlag mit dem bietenden Kunden zustande.

V3.4 Jeder Kunde erhält nach Vorlage eines gültigen Personaldokuments und Zulassung zur Auktion von VAN HAM eine Bieternummer. Nur unter dieser Nummer abgegebene Gebote werden auf der Auktion berücksichtigt.

V3.5 Von Kunden, die VAN HAM noch unbekannt sind, benötigt VAN HAM spätestens 24 Stunden vor Beginn der Auktion eine schriftliche Anmeldung mit gültigem Personalausweis. VAN HAM behält sich das Recht vor, eine zeitnahe Bankauskunft, Referenzen oder ein Bardepot für die Zulassung zur Auktion anzufordern.

V3.6 Bietet der Auftraggeber oder ein von diesem beauftragter Dritter auf selbst eingelieferte Ware und erhält den Zuschlag, so ist er jedem anderen Kunden gleichgestellt. Für den selbst bietenden Auftraggeber gelten die Bestimmungen der Versteigerungsbedingungen daher gleichermaßen.

V3.7 VAN HAM kann für den Auftraggeber bis zu einem Betrag unterhalb des Limits auf dessen eingeliefertes Los bieten, ohne dies offenzulegen und unabhängig davon, ob anderweitige Gebote abgegeben werden oder nicht.

V3.8 Der Preis bei Aufruf wird von Van HAM festgelegt; gesteigert wird im Regelfall um maximal 10 % des vorangegangenen Gebotes in Euro. Gebote können persönlich im Auktionssaal sowie bei Abwesenheit schriftlich, telefonisch oder mittels Internet über den Online-Katalog auf der Homepage von VAN HAM oder einer von VAN HAM zugelassenen Plattform abgegeben werden.

V3.9 Für die im gedruckten Katalog aufgeführten Katalognummern, welche mit „+" gekennzeichnet sind, gelten die Bestimmungen der sog. „Stillen Auktion" (vgl. Ziffer V10).

V3.10 Alle Gebote beziehen sich auf den sog. Hammerpreis und erhöhen sich um das Aufgeld, Umsatzsteuer sowie ggf. Folgerecht und Zollumlage. Bei gleich hohen Geboten, unabhängig ob im Auktionssaal, telefonisch, schriftlich oder per Internet abgegeben, entscheidet das Los. Schriftliche Gebote oder Gebote per Internet werden von VAN HAM nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um ein anderes abgegebenes Gebot zu überbieten.

V3.11 Gebote in Abwesenheit werden in der Regel zugelassen, wenn diese mindestens 24 Stunden vor Beginn der Versteigerung bei VAN HAM eingehen und, sofern erforderlich, die weiteren Informationen gemäß Ziffer V3.5 vorliegen. Das Gebot muss den Gegenstand unter Aufführung von Katalognummer und Katalogbezeichnung benennen. Im Zweifel ist die Katalognummer maßgeblich; Unklarheiten gehen zu Lasten des Bieters. Die Bearbeitung der Gebote in Abwesenheit ist ein zusätzlicher und kostenloser Service von VAN HAM, daher kann keine Zusicherung für deren Ausführung bzw. fehlerfreie Durchführung gegeben werden. Dies gilt nicht, soweit VAN HAM einen Fehler wegen Vorsatzes oder grober Fahrlässigkeit zu vertreten hat. Die in Abwesenheit abgegebenen Gebote sind den unter Anwesenden in der Versteigerung abgegebenen Geboten bei Zuschlag gleichgestellt.

V3.12 Das schriftliche Gebot muss vom bietenden Kunden unterzeichnet sein. Bei schriftlichen Geboten beauftragt der Kunde VAN HAM, für ihn Gebote abzugeben.

V3.13 Bei Schätzpreisen ab € 500,00 können telefonische Gebote abgegeben werden. Hierbei wird ein im Saal anwesender Telefonist beauftragt, nach Anweisung des am Telefon bietenden Kunden, Gebote abzugeben. Telefonische Gebote können von VAN HAM aufgezeichnet werden. Mit dem Antrag zum telefonischen Bieten erklärt sich der Kunde mit der Aufzeichnung von Telefongesprächen einverstanden. VAN HAM haftet nicht für das Zustandekommen und die Aufrechterhaltung von Telekommunikationsverbindungen oder Übermittlungsfehler.

V3.14 Für die aktive Teilnahme an der Versteigerung über das Internet ist eine Registrierung sowie eine anschließende Freischaltung durch VAN HAM erforderlich.

Internet-Gebote können sowohl als sog. „Vor-Gebote" vor Beginn einer Versteigerung als auch als sog. „Live-Gebote" während einer im Internet live übertragenen Versteigerung sowie als sog. „Nach-Gebote" nach Beendigung der Versteigerung nach Maßgabe der nachstehenden Regelungen abgegeben werden. Gebote, die bei VAN HAM während einer laufenden Versteigerung via Internet eingehen, werden im Rahmen der laufenden Versteigerung nur dann berücksichtigt, wenn es sich um eine live im Internet übertragene Versteigerung handelt. Im Übrigen sind Internet-Gebote nur dann zulässig, wenn der Kunde von VAN HAM zum Bieten über das Internet durch Zusendung eines Benutzernamens und eines Passwortes zugelassen worden ist. Internet-Gebote sind nur dann gültig, wenn sie durch den Benutzernamen und das Passwort zweifelsfrei dem Kunden zuzuordnen sind. Die über das Internet übertragenen Gebote werden elektronisch protokolliert. Die Richtigkeit der Protokolle wird vom Kunden anerkannt, dem jedoch der Nachweis ihrer Unrichtigkeit offen steht. Live-Gebote werden wie Gebote aus dem Versteigerungssaal berücksichtigt. Auch bei Internet-Geboten haftet VAN HAM nicht für das Zustandekommen der technischen Verbindung oder für Übertragungsfehler.

V3.15 Der Nachverkauf ist Teil der Versteigerung. Bei Nachgeboten kommt ein Vertrag erst dann zustande, wenn VAN HAM das Gebot annimmt.

V3.16 Das Widerrufs- und Rückgaberecht bei Fernabsatzverträgen findet auf Schrift-, Telefon- und Internetgebote keine Anwendung, sofern die Versteigerung nicht im Rahmen einer sog. stillen Auktion erfolgt. Die Widerrufsbelehrung finden Sie am Ende der vorliegenden Versteigerungsbedingungen.

V4. Zuschlag

V4.1 Der Zuschlag erfolgt nach dreimaligem Aufruf an den Höchstbietenden. Mit dem Zuschlag kommt zwischen VAN HAM und dem Kunden, dem der Zuschlag erteilt wird, ein Kaufvertrag zustande. Ein Anspruch auf Annahme eines Gebotes besteht nicht. VAN HAM kann den Zuschlag deshalb verweigern oder unter Vorbehalt erteilen. Dies gilt insbesondere dann, wenn ein Kunde VAN HAM nicht bekannt ist oder der Kunde nicht spätestens bis zum Beginn der Versteigerung Sicherheit in Form von Bankauskünften oder Garantien geleistet hat.

V4.2 Wird ein Gebot abgelehnt, so bleibt das vorangegangene Gebot wirksam. Wenn mehrere Personen das gleiche Gebot abgeben und nach dreimaligem Aufruf kein höheres Gebot erfolgt, entscheidet das Los. VAN HAM kann den Zuschlag zurücknehmen und die Sache erneut ausrufen, wenn irrtümlich ein rechtzeitig abgegebenes höheres Gebot übersehen worden ist oder wenn der höchstbietende Kunde sein Gebot nicht gelten lassen will oder sonst Zweifel über den Zuschlag bestehen. Wenn trotz abgegebenen Gebots ein Zuschlag nicht erteilt wird, haftet VAN HAM dem jeweiligen Kunden nur bei Vorsatz oder grober Fahrlässigkeit. Bei einem unter Vorbehalt erteilten Zuschlag bleibt der jeweilige Kunde einen Monat an sein Gebot gebunden. Ein unter Vorbehalt erteilter Zuschlag wird nur wirksam, wenn VAN HAM das Gebot innerhalb eines Monats nach dem Tag der Versteigerung schriftlich bestätigt.

V5. Kaufpreis und Zahlung

V5.1 Neben der Zuschlagssumme ist vom Kunden, der den Gegenstand gekauft hat, für die ersten € 250.000,00 ein Aufgeld von 28 % und auf die darüber hinausgehenden Beträge von 25 % zu zahlen. Hierin ist die gesetzliche Umsatzsteuer bereits enthalten, welche jedoch wegen Differenzbesteuerung nach § 25a UStG nicht ausgewiesen wird. Bei regelbesteuerten Objekten, die im gedruckten Katalog mit einem „*" gekennzeichnet sind, wird auf den Zuschlag auf die ersten € 250.000 ein Aufgeld von 24 % und auf die darüber hinausgehenden Beträge von 21 % erhoben. Auf die Summe von Zuschlag und Aufgeld wird die gesetzliche Umsatzsteuer von z.Zt. 19 % erhoben.

V5.2 Objekte, die temporär aus einem Drittland eingeführt wurden, sind im gedruckten Katalog mit einem „N" gekennzeichnet. Bei der Übergabe dieser Gegenstände durch VAN HAM an den Kunden wird dieser zum Importeur und schuldet VAN HAM die Einfuhrumsatzsteuer in Höhe von z. Zt. 7 %. So gekennzeichnete Gengestände werden differenzbesteuert angeboten und die Einfuhrumsatzsteuer wird als Umlage in Höhe von 8 % weiterberechnet. Auf Anfrage unmittelbar nach der Auktion kann die Rechnung für diese Objekte regelbesteuert und ohne diese Umlage ausgestellt werden.

V5.3 Der Veräußerer des Gegenstandes ist gemäß § 26 Abs.1 UrhG zur Zahlung einer gesetzlichen Folgerechtsgebühr auf den Verkaufserlös aller Originalwerke der bildenden Kunst und der Photographie verpflichtet, davon trägt der Kunde anteilig in Form einer pauschalen Umlage von:

- 1,5% auf einen Hammerpreis bis zu € 200.000
- 0,5% für den übersteigenden Hammerpreis von € 200.001 bis € 350.000 bzw.
- 0,25% für einen weiteren Hammerpreis von € 350.001 bis € 500.000 sowie
- 0,125% für den weiter übersteigenden Hammerpreis bis zu fünf Millionen; maximal insg. € 6.250.

sofern die Urheber noch nicht 70 Jahre vor dem Ende des Verkaufes verstorben sind.

V5.4 Soweit der Kunde den Gegenstand per Live-Gebot ersteigert hat, hat er wegen der hierdurch VAN HAM entstehenden Kosten eine zusätzliche Gebühr in Höhe von drei (3) % vom Zuschlag an VAN HAM zu entrichten.

V5.5. Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Rechnung auf Wunsch (nach vorheriger Mitteilung) nach der Regelbesteuerung ausgestellt werden. Von der Umsatzsteuer befreit sind Auslieferungen in Drittländer (d.h. außerhalb der EU) und – bei Angabe der USt.-ID-Nr. – auch an Unternehmen in EU-Mitgliedsländer. Verbringen Auktionsteilnehmer ersteigerte Gegenstände selbst in Drittländer, wird ihnen die Umsatzsteuer erstattet, sobald VAN HAM der Ausfuhr- und Abnehmernachweis vorliegt.

V5.6 Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum bleibt insoweit vorbehalten.

V5.7 Die Zahlung des mit dem Zuschlag fälligen Gesamtbetrages ist in bar, per Electronic Cash, per Überweisung oder durch bankbestätigten Scheck zu entrichten. Schecks werden nur erfüllungshalber angenommen. Alle Steuern, Kosten, Gebühren der Überweisung (inklusive der VAN HAM in Abzug gebrachten Bankspesen) gehen zu Lasten des Kunden. Persönlich an der Versteigerung teilnehmende Kunden haben den Kaufpreis unverzüglich nach erfolgtem Zuschlag an VAN HAM zu zahlen. Bei Geboten in Abwesenheit gilt unbeschadet der sofortigen Fälligkeit die Zahlung binnen 14 Tagen nach Rechnungsdatum noch nicht als verspätet.

V5.8 Die Gegenstände werden erst nach vollständiger Bezahlung aller vom Kunden geschuldeten Beträge ausgehändigt.

V6. Abholung, Gefahrtragung und Export

V6.1 Der Zuschlag verpflichtet zur Abnahme. Abwesende Kunden sind verpflichtet, die erworbenen Gegenstände unverzüglich nach Mitteilung des Zuschlages bei VAN HAM abzuholen. VAN HAM organisiert die Versicherung und den Transport der versteigerten Gegenstände zum Kunden nur auf dessen schriftliche Anweisung hin und auf seine Kosten und Gefahr. Da der Kaufpreis sofort fällig ist und der Erwerber zur unverzüglichen Abholung verpflichtet ist, befindet er sich spätestens 14 Tage nach Zuschlagserteilung oder Annahme des Nachgebotes in Annahmeverzug, so dass spätestens dann auch, unabhängig von der noch ausstehenden Übergabe, die Gefahr auf den Kunden übergeht.

V6.2 Hat der Kunde die erworbenen Gegenstände nicht spätestens drei Wochen nach erfolgtem Zuschlag bzw. nach Mitteilung hierüber bei VAN HAM abgeholt, wird VAN HAM den Kunden zur Abholung der Gegenstände binnen einer Woche auffordern. Nach Ablauf dieser Frist hat VAN HAM das Recht, nach eigener Wahl die nicht abgeholten Gegenstände auf Kosten und Gefahr des Kunden

- an den Kunden zu versenden oder
- bei einem Lagerhalter einlagern zu lassen oder
- selbst einzulagern.

Vor einer Aufbewahrung unterrichtet VAN HAM den Kunden. Bei einer Selbsteinlagerung durch VAN HAM wird 1 % p.a. des Zuschlagpreises für Versicherungs- und Lagerkosten berechnet. Unabhängig davon kann VAN HAM wahlweise Erfüllung des Vertrages verlangen oder die gesetzlichen Rechte wegen Pflichtverletzung geltend machen. Zur Berechnung eines eventuellen Schadens wird auf Ziffern V5 und V8 dieser Bedingungen verwiesen.

V6.3 VAN HAM trägt in keinem Fall eine Haftung für Verlust oder Beschädigung nicht abgeholter oder mangels Bezahlung nicht übergebener Gegenstände, es sei denn, VAN HAM fiele Vorsatz oder grobe Fahrlässigkeit zur Last.

V6.4 VAN HAM weist darauf hin, dass bestimmte Gegenstände (wie insbesondere Elfenbein, Rhinozeroshorn und Schildpatt) Im- bzw. Exportbeschränkungen (insbesondere außerhalb der Europäischen Union) unterliegen, die einer Versendung der Gegenstände in Drittstaaten entgegenstehen können. Der Kunde ist selbst dafür verantwortlich, sich darüber zu informieren, ob ein von ihm erworbener Gegenstand einer solchen Beschränkung unterliegt und ob sowie wie diesbezüglich eine entsprechende Genehmigung eingeholt werden kann. Beauftragt der Kunde VAN HAM mit dem Versand eines Gegenstandes, so werden, soweit nicht ausdrücklich etwas anderes vereinbart wurde, die ggf. hierfür erforderlichen Genehmigungen (z.B. nach den CITES-Bestimmungen) sowie sonstige Zulassungen und Dokumente vom Kunden eingeholt und VAN HAM zum Zwecke des Versandes des Gegenstandes zur Verfügung gestellt. Etwaige Kosten, Zölle oder Abgaben etc., die im Zusammenhang mit der Aus- und Einfuhr des Gegenstandes entstehen, trägt der Kunde. Soweit bekannt, sind diese Objekte im gedruckten Katalog mit einem „‡" gekennzeichnet. Dieser Hinweis befreit den Käufer jedoch nicht von der Verantwortung, sich selbst über die Exportbedingungen sowie die weiteren Importbedingungen zu informieren. Ein Fehlen eines solchen Hinweises zu etwaigen Exportbedingungen enthält keine Aussage und bedeutet insbesondere nicht, dass hier keine Im- oder Exportbeschränkungen bestehen.

V7. Eigentumsvorbehalt, Aufrechnung, Zurückbehaltungsrecht

V7.1 Das Eigentum am ersteigerten Gegenstand geht erst mit vollständigem Eingang aller nach Ziffern V5 und V8 geschuldeten Zahlungen auf den Kunden über. Für den Fall, dass der Kunde diesen Gegenstand veräußert, bevor er sämtliche Forderungen von VAN HAM erfüllt hat, tritt der Kunde bereits jetzt sämtliche Forderungen, die aus dem Weiterverkauf entstehen, zur Sicherheit an VAN HAM ab. VAN HAM nimmt die Abtretung hiermit an.

V7.2 Der Kunde kann gegenüber VAN HAM nur mit unbestrittenen oder rechtskräftig festgestellten Forderungen aufrechnen.

V7.3 Ein Zurückbehaltungsrecht des Kunden aufgrund von Ansprüchen aus einem anderen Geschäft mit VAN HAM ist ausgeschlossen. Soweit der Kunde Kaufmann ist, verzichtet er auf seine Rechte aus §§ 273, 320 BGB.

V8. Verzug

V8.1 Der Kaufpreis ist mit dem Zuschlag fällig. Zahlungsverzug tritt 14 Tage nach Vertragsschluss, also Zuschlagserteilung oder Annahme des Nachgebotes ein. Zahlungen sind in Euro an VAN HAM zu leisten. Entsprechendes gilt für Schecks, die erst nach vorbehaltloser Bankgutschrift als Erfüllung anerkannt werden.

V8.2 Bei Zahlungsverzug werden Verzugszinsen in Höhe von 1 % pro Monat berechnet. Der Erwerber hat das Recht zum Nachweis eines geringeren oder keines Schadens. Im Übrigen kann VAN HAM bei Zahlungsverzug wahlweise Erfüllung des Kaufvertrages verlangen oder nach angemessener Fristsetzung vom Vertrag zurücktreten. Im Fall des Rücktritts erlöschen alle Rechte des Kunden am ersteigerten Gegenstand und VAN HAM ist berechtigt, Schadensersatz in Höhe des entgangenen Gewinns für den nicht versteigerten Gegenstand (Einliefererkommission und Aufgeld) zu verlangen. Der Erwerber hat das Recht zum Nachweis eines geringeren oder keines Schadens.

Tritt VAN HAM vom Vertrag zurück und wird der Gegenstand in einer neuen Auktion nochmals versteigert, so haftet der säumige Kunde außerdem für jeglichen Mindererlös gegenüber der früheren Versteigerung sowie für die Kosten der wiederholten Versteigerung; auf einen etwaigen Mehrerlös hat er keinen Anspruch. VAN HAM hat das Recht, den Kunden von weiteren Geboten in Versteigerungen auszuschließen.

V8.3 Einen Monat nach Eintritt des Verzuges ist VAN HAM berechtigt und auf Verlangen des Auftraggebers verpflichtet, diesem Namen und Adressdaten des Kunden zu nennen.

V9. Einwilligungserklärung Datenschutz

Der Kunde ist damit einverstanden, dass sein Name, seine Adresse und Käufe für Zwecke der Durchführung und Abwicklung des Vertragsverhältnisses, sowie zum Zwecke der Information über zukünftige Auktionen und Angebote, elektronisch von VAN HAM gespeichert und verarbeitet werden. Sollte der Bieter im Rahmen der Durchführung und Abwicklung dieses Vertragsverhältnisses seinen vertraglichen Pflichten nicht nachkommen, stimmt der Kunde zu, dass diese Tatsache in eine Sperrdatei, die allen Auktionshäusern des Bundesverbands Deutscher Kunstversteigerer e.V. zugänglich ist, aufgenommen werden kann. Der Datenerhebung und weiteren Nutzung kann durch Streichen dieser Klausel oder jederzeit durch spätere Erklärung gegenüber VAN HAM mit Wirkung für die Zukunft widersprochen werden.

V10. Stille Auktion

VAN HAM führt für die im gedruckten Katalog aufgeführten Objekte, die mit „+" gekennzeichnet sind, eine sog. „Stille Auktion" durch. Für diese „Stille Auktion" gelten diese Versteigerungsbedingungen entsprechend, jedoch mit der Maßgabe, dass Kunden nur in schriftlicher Form sowie über das Internet mitbieten können. Die Objekte der „Stillen Auktion" werden nicht aufgerufen, so dass keine persönlichen oder telefonischen Gebote abgegeben werden können. Die Gebote für eine „Stille Auktion" müssen der Gültigkeit wegen mindestens 24 Stunden vor Auktionsbeginn schriftlich bei VAN HAM vorliegen.

V11. Sonstige Bestimmungen

V11.1 Diese Versteigerungsbedingungen regeln sämtliche Beziehungen zwischen dem Kunden und VAN HAM. Allgemeine Geschäftsbedingungen des Kunden haben keine Geltung. Mündliche Nebenabreden bestehen nicht. Änderungen bedürfen zu ihrer Gültigkeit der Schriftform.

V11.2 Erfüllungsort ist Köln. Ist der Auftraggeber Kaufmann, eine juristische Person des öffentlichen Rechts oder ein öffentlich-rechtliches Sondervermögen oder hat er in der Bundesrepublik Deutschland keinen allgemeinen Gerichtsstand, so ist Gerichtsstand für alle etwaigen Streitigkeiten aus der Geschäftsbeziehung zwischen VAN HAM und dem Auftraggeber Köln. Zwingende gesetzliche Bestimmungen über ausschließliche Gerichtsstände bleiben von dieser Regelung unberührt.

V11.3 Es gilt deutsches Recht; das UN-Abkommen über Verträge des internationalen Warenkaufs (CISG) findet keine Anwendung.

V11.4 Vorstehende Bestimmungen gelten sinngemäß auch für den freihändigen Verkauf der zur Auktion eingelieferten Gegenstände und insbesondere für den Nachverkauf, auf den, da er Teil der Versteigerung ist, die Bestimmungen über Käufe im Fernabsatz keine Anwendung finden.

V11.5 Sollte eine der vorstehenden Bestimmungen ganz oder teilweise unwirksam sein, wird die Gültigkeit der übrigen davon nicht berührt. Die unwirksame Bestimmung ist durch eine wirksame zu ersetzen, die in ihrem wirtschaftlichen Gehalt der unwirksamen Bestimmung am nächsten kommt. Entsprechendes gilt, wenn der Vertrag eine ergänzungsbedürftige Lücke aufweist. In Zweifelsfällen ist die deutsche Fassung der Versteigerungsbedingungen maßgeblich. Übersetzungen in andere Sprachen dienen nur der inhaltlichen Orientierung.

Van Ham Kunstauktionen GmbH & Co. KG
Hitzelerstraße 2, 50968 Köln
Amtsgericht Köln HR A 375
phG: Van Ham Kunstauktionen Verwaltung GmbH
Amtsgericht Köln HR B 80313
Geschäftsführer Markus Eisenbeis
(von der IHK Köln öffentlich bestellter und vereidigter Versteigerer für Kunst und Antiquitäten)

Conditions of Sale

V1. Auction

V1.1 VAN HAM Kunstauktionen GmbH & Co. KG (hereinafter referred to as VAN HAM) sells in a public auction pursuant to §§ 474 (1) Sent. 2, 383 (3) Sent. 1 of the German Civil Code (BGB), acting as a commissioner on its own behalf and for the account of the Consignors who remain unnamed.

V1.2 Prior to auction the items consigned to be auctioned may be inspected and examined. Here the potential buyers will be liable for any damages to the exhibited objects caused by them.

V2. Condition, Representations and Warranties

V2.1 The items that are up for auction and available for examination and viewing during the advance viewing are, without exception, used items. These items are in a state of preservation that is consistent with their age and provenance. Objections to the state of preservation shall only be indicated in the catalogue if VAN HAM believes that they significantly affect the overall visual impression of the item. The absence of information on the state of preservation has thus no effect of declaration and does, in particular, not establish any warranty or quality agreement as defined by the sale of goods laws. Potential buyers may request a condition report for every item prior to the auction. Such a report, be it verbal or in writing, shall not contain any diverging individual agreement, and shall express VAN HAM's subjective assessment only. The information contained in the condition report shall be provided to the best of VAN HAM's knowledge and belief. It shall not constitute any warranty or quality agreement and shall serve the purpose of providing non-binding information only. The same applies to general information of any kind, be it verbal or in writing. The actual state of preservation of the item at the time the relevant bid is accepted shall, in all events, be its agreed condition as defined by statutory regulations (§§ 434 et seq. German Civil Code (BGB)). The item is sold in its actual condition at the time of the auction.

V2.2 Any information contained in the catalogue is based on available data published at the time of publication of the catalogue or other generally available scientific insights. If an additional internet catalogue is prepared, the information in the printed version shall nevertheless prevail; the internet catalogue shall only prevail in the event that no printed catalogue exists or the items are auctioned by a so-called silent auction. VAN HAM reserves the right to correct catalogue information on the items that are to be auctioned. Said corrections shall be made by written notice at the auction site and/or announced by the auctioneer immediately before the specific item is to be auctioned. The corrected information shall replace the description in the catalogue.

V2.3 Irrespective of the provisions of Clause V2.1, only the catalogue information regarding the authorship of the item shall form part of the condition agreed with the buyer. VAN HAM does not provide any special warranties that may establish any additional rights (§§ 443, 477 German Civil Code (BGB)). No characteristics other than authorship of the item shall be contractually agreed, even if the item is presented for advertising purposes. The catalogue thus contains only information and descriptions without agreeing on the condition of the item. The same applies to reproductions contained in the catalogue. The purpose of said reproductions is to give potential buyers an idea of the item; they form neither part of the quality agreement nor do they warrant the condition of the item. During the auction procedure only the respective items are sold but not the frames, mounts and picture glass. VAN HAM assumes no liability for parts that are not part of the auctioned item.

V2.4 VAN HAM expressly excludes any liability for potential defects, provided that VAN HAM has complied with its duties of care. The liability for injury to life, body or health remains unaffected.

V2.5 However, if the buyer is able to prove, within one year from handing over of the item, that catalogue information regarding authorship of the item was incorrect and did not correspond to the generally accepted expert opinion at the date of publication, VAN HAM undertakes to assert its rights vis-à-vis the Consignor, irrespective of Clause V2.4. Where successful recourse is taken against the Consignor, VAN HAM shall reimburse the buyer for up to a maximum of the full purchase price which the consignor has achieved. VAN HAM additionally undertakes to return its commission in full within a period of one year, if the item proves not to be authentic. This is subject to there being no third party claims to the item, and the item being returned to the VAN HAM head office in Cologne in an unaltered state. Inaccuracy shall be considered to have been proven if an internationally recognised expert on the author listed in the catalogue refuses to have the item included in the catalogue of works (Catalogue Raisonné) prepared by the expert, among others.

V2.6 Claims for damages against VAN HAM based on legal and material defects and on other legal grounds (including compensation for futile expenses, lost proceeds or costs of expert opinions) shall be excluded, unless they are based on VAN HAM acting intentionally or grossly negligently, or on VAN HAM breaching material contractual duties.

V2.7 VAN HAM shall not be liable for damages (including compensation of futile expenses, lost proceeds or costs of expert opinions) in case of simple negligence of itself or its bodies, legal representatives, employees or other vicarious agents, unless in case of breach of material contractual duties. Material contractual duties shall be (i) the duty of handing over the item in its condition at the time of the auction upon receipt of the full sales price, (ii) providing information regarding the authorship of the item, as well as (iii) the duties of advice, protection and care which serve the purpose of protecting life and body of the buyer or its personnel.

In case of a simply negligent breach of material contractual duties, the liability of VAN HAM shall be limited to the compensation of any damage typical and predictable for such a contract, per event causing the damage up to a maximum of twice the amount which the buyer had to pay for the item to which the breached contractual duty relates. In particular any liability for indirect damage shall be excluded.

V2.8 The aforementioned exclusions and limitations of liability shall apply to the same extent for the benefit of the bodies, legal representatives, employees and other vicarious agents of VAN HAM.

V2.9 The limitations of Clauses V2.6 and V2.7 shall not apply to VAN HAM's liability for intentional acts, for guaranteed qualities, for injury to life, body or health or under the product liability law.

V2.10 Any claims against VAN HAM shall come under the statute of limitations, expiring one year after the item awarded by bid has been handed over, provided that they are not based on an intentional violation of rights, or longer periods of limitation are stipulated by statutory law.

V3. Conduct of Auctions, Bids

V3.1 The estimates stated in the catalogue do not constitute minimum or maximum prices, but shall serve merely as an indication of the market value of the respective items, without any warranty being given as to their accuracy. Information as to the value in currencies other than euros is provided for information purposes only and shall not be binding. Low-value items may be auctioned as group lots outside the catalogue.

V3.2 VAN HAM reserves the right to combine, separate, offer out of sequence or withdraw numbered lots during an auction.

V3.3 All bids shall be considered as made by the bidder on its own behalf and for its own account. If a bidder intends to bid on behalf of a third party, a respective notification shall be given not later than 24 hours prior to the start of the auction, stating the name and address of the represented party and submitting a written power of attorney. Otherwise the contract of sale shall be made with the bidder when the bid is accepted.

V3.4 VAN HAM provides each bidder with a bidder number following presentation of a valid identification document and admission to the auction. Only bids made using this number shall be considered during the auction.

V3.5 Bidders previously unknown to VAN HAM need to submit to VAN HAM a written registration accompanied by a valid identification card no later than 24 hours before the start of the auction. VAN HAM reserves the right to request a current bank reference or other references or a cash deposit before admitting bidders to the auction.

V3.6 If the Consignor, or a third party instructed by the Consignor, submits a bid on an item consigned by the Consignor, and this bid is accepted, the Consignor's status shall be equivalent to that of any other bidder. The General Auction Terms therefore apply accordingly to the Consignor making a bid for its own items.

V3.7 VAN HAM shall be entitled to place a bid below the limit for the consigned lot on behalf of the Consignor, without being required to disclose such procedure and irrespective of whether or not other bids are placed.

V3.8 The initial bid price shall be determined by VAN HAM; bids are generally submitted in Euros at a maximum of 10 % above the previous bid. Bids may be made in person in the auction hall or, in case of absence, in writing, by telephone or over the internet via the online catalogue on VAN HAM's homepage or via a platform approved by VAN HAM.

V3.9 The provisions regarding silent auctions (cf. Clause V10) apply to the catalogue numbers marked in the print catalogue with "+".

V3.10 All offers shall be based on the so-called hammer price and shall be exclusive of the premium, VAT (Umsatzsteuer) and, where applicable, resale right (Folgerecht, droit de suite) and customs charges (Zollumlage). When there are equal bids, irrespective of whether they are submitted in the auction hall, by telephone, in writing or over the internet, a decision shall be made by drawing lots. Written bids or bids submitted via the internet shall only be drawn on by VAN HAM to the extent required to outbid another bid.

V3.11 Bids in absence shall be generally permitted if they are received by VAN HAM at least 24 hours prior to the start of the auction and any additional information pursuant to Clause V3.5 has been provided. Bids shall specify the relevant item, along with its catalogue number and catalogue description. In case of doubt, the catalogue number shall be decisive; the bidder shall bear the consequences of any ambiguities. VAN HAM provides the service of processing bids in absence for the convenience of clients free of charge. VAN HAM therefore makes no representations regarding the effectuation or error-free processing of bids. This does not apply where VAN HAM is liable for mistakes made intentionally or through gross negligence. Bids in absence shall be deemed equivalent to bids made in person during the auction when bids are accepted.

V3.12 Written bids must be signed by the bidder. In case of written bids, the interested party shall authorise VAN HAM to submit bids on its behalf.

V3.13 Telephone bids are possible for estimates of € 500 and above. In this case a telephone operator present in the auction room shall be authorised to submit bids as per the telephone bidder's instructions. Telephone bids may be recorded by VAN HAM. By applying for telephone bidding, applicants accept that telephone conversations may be recorded. VAN HAM accepts no liability for establishing and maintaining telecommunication connections or for transmission errors.

V3.14 To actively participate in an auction via internet a registration and a subsequent activation by VAN HAM is required.

Bids made via the internet may be submitted as "pre-bids" prior to the beginning of an auction, as "live bids" during a live web-cast auction, or as "post-bids" after conclusion of the auction in accordance with the following provisions. Bids received by VAN HAM via internet during an auction shall only be considered for the ongoing auction if it is a live web-cast auction. Apart from that, internet bids shall only be admissible if VAN HAM has approved the bidder for internet bidding by providing the bidder with a user name and password. Internet bids shall only be valid bids if they can be unequivocally matched to the bidder by means of the user name and password. Internet bids shall be recorded electronically. The accuracy of the corresponding records shall be accepted by bidders/buyers, who shall nevertheless be free to furnish evidence to the contrary. Live bids shall be considered equivalent to bids made in the auction hall. VAN HAM accepts no liability for establishing technical connections or for transmission errors in case of internet bids.

V3.15 Subsequent sales form part of the auction. In the event of post-bids, a contract shall only be made once VAN HAM accepts a bid.

V3.16 In case of distance contracts (Fernabsatzverträge), the right of return and rescission shall not apply to written, telephone or internet bids unless the bid was made in a so-called silent auction. Please refer to the cancellation policy (Widerrufsbelehrung) at the end of the present General Auction Terms.

V4. Acceptance of Bids

V4.1 A bid is accepted after the auctioneer has called the highest bidder's bid three times. When a bid is accepted, a contract of sale is concluded between VAN HAM and the bidder whose bid was accepted. There shall be no entitlement to have a bid accepted. VAN HAM may refuse to accept the bid or accept it conditionally. This applies in particular where a bidder who is not known to VAN HAM or with whom no business relationship has yet been established fails to provide security in the form of bank references or guarantees by the start of the auction at the latest.

V4.2 Where a bid is rejected, the previous bid shall remain valid. If several individuals place equal bids and no higher bid is made after three calls, the decision shall be made by drawing lots. VAN HAM may revoke acceptance of a bid and re-offer the item if a higher bid made in due time was accidentally overlooked, if the highest bidder does not want the bid to stand, or if there are other doubts as to the acceptance. If no bid is accepted even though a bid was placed, VAN HAM shall be liable to the bidder only in case of intent or gross negligence. A bidder shall remain bound by a bid that has been conditionally accepted for a period of one month. A conditionally accepted bid shall only become effective if VAN HAM confirms the bid in writing within one month from the date of the auction.

V5. Purchase Price and Payment

V5.1 The buyer shall pay the bid price plus a premium of 28 % on the first € 250,000.00 and a premium of 25 % on all sums exceeding this amount. This includes statutory VAT, which will, however, not be listed separately due to the margin scheme as per § 25a UStG (German Sales Tax Act). In case of items marked in the print catalogue with "*" as subject to standard taxation a premium of 24 %, on the first € 250,000.00 of the bid price and of 21 % on all sums exceeding this amount shall be levied on. Statutory VAT of currently 19 % shall be levied on the total of the hammer price and the premium.

V5.2 Items which have been temporarily imported from a fiscal third country are marked in the print catalogue with "N". When VAN HAM hands over such items to the buyer, he/she will become the importer and owes VAN HAM's import VAT of currently 7 %. Items identified like this are subject to margine scheme and are thus offered under on-charging the import VAT as apportionment in the amount of 8 %. Upon request immediately after the auction the invoicing for these objects can be issued with standard taxation and without such apportionment.

V5.3 Pursuant to § 26 (1) of the German Copyright Act (UrhG), the seller is obliged to pay the statutory resale rights fee on the sales proceeds of all original works of art and original photographic works whose creators died less than 70 years before completion of the sale, whereof the buyer shall bear a proportionate lump-sum charge amounting to:

- 1.5 % of the hammer price up to € 200,000
- 0.5 % of the hammer price in excess of € 200,001 up to € 350,000, respectively
- 0.25 % of the further hammer price of € 350,001 up to € 500,000, and
- 0.125 % of the further hammer price in excess of this price up to five million, with an overall maximum of € 6,250.

V5.4 When the buyer has purchased an item at a live webcast auction, he/she shall indemnify VAN HAM for any costs incurred by paying an additional fee in the amount of three (3) % of the accepted hammer price to VAN HAM.

V5.5. For buyers entitled to deduct input tax (Vorsteuerabzug), the invoice may, upon request (and after prior notification) be made out in line with standard taxation (Regelbesteuerung). VAT is not levied on shipments to third countries (i.e. outside the EU) nor on shipments to companies in EU member states, provided the VAT ID number is stated. If participants in an auction transfer purchased items to third countries themselves, they shall be reimbursed for VAT as soon as proof of export and purchase (Ausfuhr- und Abnehmernachweis) has been provided to VAN HAM.

V5.6 Invoices issued during or immediately after an auction must be verified; errors remain reserved to this extent.

V5.7 Payment of the total amount due upon acceptance of a bid shall be made in cash, via Electronic Cash, by wire transfer or by bank certified cheque. Cheques shall only be accepted on account of performance (erfüllungshalber). Any taxes, costs, transfer or encashment fees (including any bank fees charged to VAN HAM) shall be borne by the buyer. Buyers who participate in the auction in person shall pay the purchase price to VAN HAM immediately after their bid has been accepted. Without prejudice to the fact that payment is due immediately, bids made in absence may be paid within 14 days of the invoice date without being deemed to be in default.

V5.8 Auctioned items shall, as a matter of principle, only be handed over after receipt of full payment of all amounts owed by the buyer.

V6. Collection, Assumption of Risk and Export

V6.1 Acceptance of a bid establishes an obligation to collect the item. Absent buyers shall collect their items without undue delay after VAN HAM has notified them that their bid has been successful. VAN HAM shall organise the insurance and shipment of the auctioned items to the buyer only upon the buyer's written instruction and at the buyer's cost and risk. Since the purchase price is due immediately and the buyer is obliged to collect the items without undue delay, the buyer shall be in default of acceptance no later than 14 days after acceptance of the bid or post-bid, and consequently the risk shall be transferred to the buyer at this time at the latest, irrespective of the fact that the item has not yet been handed over.

V6.2 If the buyer has not collected the items from VAN HAM three weeks after acceptance of the bid and/or relevant notification at the latest, VAN HAM shall request that the buyer collect the items within one week. At the end of said period VAN HAM shall be entitled to have the items at the cost and risk of the buyer

- delivered to the buyer, or
- stored in a contract warehouse, or
- store the uncollected items itself.

VAN HAM shall inform the buyer prior to storage. If VAN HAM stores the items in its own warehouse, up to 1 % p.a. of the hammer price shall be charged for insurance and storage costs. Irrespective of this, VAN HAM may alternatively demand performance of the contract or assert statutory rights for breach of duties. For the purpose of calculating any damage, reference is made to Clauses V5 and V8 of these Terms.

V6.3 VAN HAM shall under no circumstances be liable for loss of or damage to items that have not been collected or handed over due to non-payment, unless VAN HAM acted with intent or gross negligence.

V6.4 VAN HAM points out that specific objects (such as, in particular ivory, rhinoceros horn and tortoise shell) are subject to import and export restrictions (especially outside the European Union) which may prevent the shipment of such objects to third countries. It is the buyer's own responsibility to find out whether an acquired object is subject to such a restriction, and whether it is possible to obtain any necessary authorisation in respect of the object in question. Should the buyer instruct VAN HAM with the shipment of the object, unless explicitly provided for otherwise, the customer shall procure the necessary authorisations (e.g. pursuant to the CITES rules), if any, as well as any other permits and documents and make these available to VAN HAM for the purpose of shipment of the object. Any costs, duties or charges etc. related to the import or export of the object shall be borne by the buyer. If known, such objects are identified by "‡" in the printed catalogue. Such reference, however, does not release the buyer from his responsibility to gather information on export terms and other regulations for import by himself. The absence of such a reference to any export terms does not have any meaning and does under no circumstances indicate that there are no such import or export restrictions.

V7. Retention of Title, Set-off, Right of Retention

V7.1 The title to an item acquired by auction shall only pass to the buyer upon full receipt of all payments owed as per Clauses V5 and V8. In the event that the buyer sells such an item without having satisfied all of VAN HAM's claims, the buyer hereby already assigns by way of security (Sicherungsabtretung) to VAN HAM any claims arising from the resale. VAN HAM hereby accepts such assignment.

V7.2 The buyer shall only be entitled to set off claims against VAN HAM that are unchallenged and that have been recognised by declaratory judgement.

V7.3 The buyer shall have no right of retention based on claims arising from any prior transactions with VAN HAM. Insofar as the buyer is a merchant (Kaufmann), the buyer waives its rights under §§ 273, 320 of the German Civil Code (BGB).

V8. Default

V8.1 The purchase price shall be due upon acceptance of the bid. The buyer shall be considered in default 14 days from conclusion of the contract, i.e. acceptance of the bid or post-bid. Payment is to be made to VAN HAM in Euros. The same shall apply to cheques which shall only be recognised as fulfilment of the payment obligation once they have been unconditionally credited to the bank account.

V8.2 In the event of a default in payment, default interest shall be charged at a rate of 1 % per month. The buyer shall be entitled to furnish evidence that a lesser or no loss was incurred. Apart from that, in the event of a default in payment VAN HAM may at its discretion choose to demand performance of the contract of sale or rescind the contract after setting a reasonable period for performance. In the event of rescission, all of the buyer's rights to the item acquired by auction shall lapse, and VAN HAM shall be entitled to claim damages in the amount of the lost proceeds from the non-auctioned item (Consignor's commission and premium). The buyer shall be entitled to furnish evidence that a lesser or no loss was incurred.

If VAN HAM rescinds the contract and the item is re-offered at another auction, the defaulting buyer shall additionally be liable for any shortfall in proceeds compared to the prior auction and for the costs of the repeated auction; the buyer shall not be entitled to receive any surplus proceeds. VAN HAM shall be entitled to exclude such a buyer from making further bids at auctions.

V8.3 One month after default has occurred, VAN HAM shall be entitled and, upon the Consignor's request, required to disclose the buyer's name and address to the Consignor.

V9. Privacy Statement

The bidder hereby agrees to the bidder's name, address and purchases being stored electronically and processed by VAN HAM for the purpose of performing and implementing the contractual relationship, and for the purpose of providing information about future auctions and offers. Should the bidder fail to meet its contractual duties within the scope of performance and implementation of this contractual relationship, the bidder consents to this fact being included in a blacklist accessible to all auction houses of the German Association of Art Auctioneers (Bundesverband Deutscher Kunstversteigerer e.V.). The future collection and use of data may be objected to by deleting this clause or by submitting a subsequent declaration to VAN HAM, with effect for the future.

V10. Silent Auction

VAN HAM shall conduct a so-called "silent auction" for the items marked in the print catalogue with "+". These General Auction Terms shall apply accordingly to such "silent auction"; however, bidders may only bid in written form or via the internet. Since the items in "silent auctions" are not called out, no bids can be made in person or by telephone. Bids for a "silent auction" must be submitted to VAN HAM in writing at least 24 hours before the start of the auction in order to be valid.

V11. Miscellaneous Provisions

V11.1 These General Auction Terms shall govern all relations between the client and VAN HAM. The client's general commercial terms and conditions shall not be valid. No oral side agreements are valid. Any amendments shall be made in writing.

V11.2 Place of performance is Cologne. If the client is a merchant, an entity under public law or a fund under public law or if the client has no general place of jurisdiction in the Federal Republic of Germany, the Courts of Cologne shall have jurisdiction over any disputes between VAN HAM and the client. Mandatory statutory provisions on exclusive places of jurisdictions shall remain unaffected by this provision.

V11.3 German law shall apply; the United Nations Convention on Contracts for the International Sale of Goods (CISG) shall not apply.

V11.4 The aforementioned provisions shall also apply mutatis mutandis to the private sale of items consigned for auction and, in particular, to post-sales, which are not governed by the provisions on distance sales as they form part of the respective auction.

V11.5 In the event that any of the above provisions are invalid in whole or in part, the validity of the remaining provisions shall remain unaffected. The invalid provision shall be replaced by a valid provision which most closely resembles the commercial content of the invalid provision. This applies correspondingly if the contract contains a gap in need of amendment. In cases of doubt the German version of the General Auction Terms shall prevail. Translations into other languages merely support the textual orientation.

Van Ham Kunstauktionen GmbH & Co. KG
Hitzelerstraße 2, 50968 Cologne, Germany
Local Court Cologne HR A 375
General Partner: Van Ham Kunstauktionen
Verwaltung GmbH
Local Court Cologne HR B 80313
Managing Director Markus Eisenbeis
(auctioneer for art and antiques, officially appointed and sworn by the Cologne Chamber of Commerce and Industry)

Stand: 13.3.2017

Einliefererverzeichnis
List of consignors

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Gebotsformular | *Bidding form*
Auktion Nr. | *Sale no: 406*

VAN HAM

Firma | *Company Name*

Telefon für Auktion | *Telephone for the sale*

Vorname, Nachname, Titel | *First, Last name, Title*

Telefon für Auktion | *Telephone for the sale*

Straße | *Street*

Tel.| Fax

PLZ, Ort | *Postcode, city*

E-Mail

Land | *Country*

☐ Bitte **keine** Rechnung vorab per E-Mail
*Please **do not** send invoice in advance via e-mail.*

Wir bitten **Neukunden**, uns eine Kopie ihres Personalausweises sowie das Erstbieterformular zukommen zu lassen.
*We ask **new clients** to provide us with a copy of their ID card or passport as well as the firt-time bidders registration form..*

ANGABEN BITTE IN DRUCKBUCHSTABEN | *PLEASE WRITE CLEARLY*

Gebote müssen 24 Stunden vor Auktion für Bestätigung eingehen. Bei identischen Geboten wird das als erstes eingegangene akzeptiert.
Bids must arrive 24 hours prior to the auction for confirmation. *In the event of identical bids, the earliest bid received will take precedence.*

Lot	Titel *Title*	Tel. Gebot *Tel. bid*	Max.Gebot (Gebot ohne Aufgeld) *Max.bid (Bid without premium*
		☐	€
		☐	€
		☐	€
		☐	€

Nur für Kunst-Händler | *For art dealers only:*
☐ Bitte mit MwSt-Ausweis ☐ *Please use my VAT-No. for my invoice (VAT-identification number)*

Bitte beachten Sie, dass die Ausführung von schriftlichen und telefonischen Geboten ein Service unseres Hauses ist. VAN HAM kann daher keine Zusicherung für deren Ausführung bzw. fehlerfreie Durchführung geben. Hiermit erkenne ich die im Katalog abgedruckten Geschäftsbedingungen an.
I understand that VAN HAM provides the service of executing absentee bids for the convenience of clients and that VAN HAM is not responsible for failing to execute bids or for errors related to the execution of bids. I accept the standard business conditions (see catalogue).

Ort, Datum | *Place, date*

Unterschrift | *Signature*

Van Ham Kunstauktionen GmbH & Co. KG
Hitzelerstraße 2 | 50968 Köln
USt-ID Nr. DE 122 771 785
Amtsgericht Köln HR A 375

Tel. +49 (221) 925862-0
Fax. +49 (221) 925862-4
info@van-ham.com
www.van-ham.com

Persönlich haftender Gesellschafter:
Van Ham Kunstauktionen Verwaltung GmbH
Amtsgericht Köln HR B 80313
Geschäftsführer Markus Eisenbeis

Köln, 4.4.2016

VAN HAM

Lot	Titel *Title*	Tel. Gebot *Tel. bid*	Max.Gebot (Gebot ohne Aufgeld) *Max.bid (Bid without premium*
		☐	€
		☐	€
		☐	€
		☐	€
		☐	€
		☐	€
		☐	€
		☐	€
		☐	€

Hinweise für nicht anwesende Bieter | *Information for absentee bidders*

Schriftliche / telefonische Gebote | *Absentee / Telephone bids*
Die umstehend und hier eingetragenen Gebote sind bindend und werden nur soweit in Anspruch genommen, wie andere Gebote überboten werden müssen. Das Aufgeld ist nicht enthalten; maßgeblich sind die eingetragenen Katalognummern. Bei Schätzpreisen ab € 500 haben Sie auch die Möglichkeit, telefonisch mitzusteigern. Per Fax geschickte Gebote müssen uns mit Original-Unterschrift bestätigt werden. Telefonische Gebote werden wie schriftliche Gebote behandelt. Bitte geben Sie uns statt des Höchstgebotes Ihre Telefon-Nr. an, unter der Sie zum Zeitpunkt der Auktion zu erreichen sind. Gespräche beim telefonischen Bieten können aufgezeichnet werden.

Im Interesse der Einlieferer können Gebote unter zwei Drittel der Schätzpreise nicht berücksichtigt werden. Ausfuhrlieferungen sind von der Mehrwertsteuer befreit, innerhalb der EU jedoch nur bei branchengleichen Unternehmen mit Umsatzsteuer-Identifikations-Nr.

The overleaf and here inscribed bids are binding and will only be utilized to the extent necessary to overbid other bids. The buyer's premium is not included. Decisive are the inscribed lot numbers. You have the possibility to bid for lots from € 500 upwards. Bids sent via fax have to be confirmed with the original signature. Telephone bids are treated like absentee bids. Telephone bidders should provide the telephone number at which they can be reached instead of a maximum bid. Phone calls during the telephone bidding can be recorded.

Bids below 2/3rds of the estimate price cannot be accepted. Exported purchases are free of VAT and within the EU only for art dealers with a VAT number.

Abholung | *Transport*
Bezahlte Objekte können während der Auktion abgeholt werden. Bei späterer Abholung bitten wir um kurze Nachricht vorab, um Wartezeiten zu vermeiden. Objekte, die nicht spätestens drei Wochen nach Rechnungslegung abgeholt wurden, können auf Kosten des Käufers eingelagert oder zugesandt werden.
Paid objects can be collected during the auction. In case of a later pick-up, please inform us to avoid delays. Objects not collected within three weeks of the invoice's issue date can be shipped or stored at the buyer's expense.

Auktionsergebnisse | *Auction results*
Ab dem ersten Werktag nach Auktion können Sie die Ergebnisse im **Internet** unter www.van-ham.com einsehen.
You find our results one day after the auction on www.van-ham.com.

Ort, Datum | *Place, date*

Unterschrift | *Signature*

Mitgliedschaften

Datenbank Kritischer Werke

THE ART LOSS ■ REGISTER™
Helping the victims of art theft

Van Ham ist Partner von The Art Loss Register. Sämtliche Gegenstände in diesem Katalog, sofern sie eindeutig identifizierbar sind und einen Schätzwert von mindestens € 1.500 haben, wurden vor der Versteigerung mit dem Datenbestand des Registers individuell abgeglichen.

Bundesverband deutscher Kunstversteigerer e.V. (BDK)
Kunsthändlerverband Deutschland (KD)

Beirat

Wilhelm Karl Prinz von Preußen Vorsitzender
Kommerzialrat Prof. Ottmar Braun Sprecher
Prof. Dr. Albert Mayer

Unsere Repräsentanzen

Hamburg
Dr. Katrin Stangenberg
Magdalenenstr. 18
20148 Hamburg
Tel.: +49 40 41 91 05 23
Fax: +49 40 41 91 05 24
Mobil: +49 172 14 81 800
hamburg@van-ham.com

München
Dr. Barbara Haubold
Elly-Ney-Str. 15
82327 Tutzing
Tel.: +49 81 58 99 712 88
Fax: +49 81 58 90 34 61
muenchen@van-ham.com

Belgien und Niederlande
Dr. Petra Versteegh-Kühner
Sterrenlaan 6
3621 Rekem | Belgien
Tel.: +32 89 71 60 04
Fax: +32 89 71 60 05
Mobil: +31 620 40 21 87
p.versteegh@van-ham.com

Luxemburg
Marina Gräfin von Kamarowsky
MvK Fine Art
2, Rue Nicolas Braunshausen
1257 Luxemburg
Tel.: +352 44 04 95
Fax: +352 44 04 92
Mobil: +352 691 16 88 22
luxemburg@van-ham.com

Hauptsitz
Van Ham Kunstauktionen
Hitzelerstraße 2
50968 Köln
Tel.: +49 221 92 58 62-0
Fax: +49 221 92 58 62-4
info@van-ham.com
www.van-ham.com

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ASIAN ART
7.12.2017

亚洲古董珍玩
2017年12月7日